

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

TELLURIDE FILM FESTIVAL

43RD



SEPTEMBER 2-5 2016

SHOW

TELLURIDE, COLORADO

**THIS FESTIVAL IS
DEDICATED TO**



Paul Cox

1940–2016



Abbas Kiarostami

1940–2016

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TELLURIDE FILM FESTIVAL

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Yann Legendre

With his illustrations in the *Wall Street Journal*, *GQ* and *The New York Times*, posters made for Steppenwolf Theater, furniture designs for Crate & Barrel, and in books including *Grimm's Fairy Tales* and *Couture Confessions: Fashion Legends in Their Own Words*, Yann Legendre has established himself as one of the most visionary and versatile illustrators currently working. Yann has also proven to be an expressive and insightful movie fan, creating award-winning posters for prolific auteur Joe Swanberg, along with Criterion Collection covers for *ZAZIE IN THE METRO* and *MONSIEUR VERDOUX*. His Telluride poster captures the moment when a mythical hero personally deconstructs a mountain scene, preparing us for a weekend of adventurous viewing.

Each year, Telluride's Guest Director serves as a key collaborator in the Festival's programming decisions, bringing new ideas and overlooked films. Past Guest Directors include Laurie Anderson, Geoff Dyer, Buck Henry, Guy Maddin, Michael Ondaatje, Alexander Payne, B. Ruby Rich, Stephen Sondheim, and Caetano Veloso.

Volker Schlöndorff



Photo: Anne Roy

Volker Schlöndorff is by any measure one of Germany's greatest directors, but he'll admit that he spent much of his youth dreaming of becoming French. Still a teenager when his family relocated from Wiesbaden to Paris, he went on to study philosophy at the Sorbonne and filmmaking at the legendary film school IDHEC. It was there that he befriended a classmate, Louis Malle, who hired Schlöndorff as assistant director on *ZAZIE IN THE METRO* (1960), the start of a prolific career as an assistant that

included gigs for Alain Resnais (on *LAST YEAR AT MARIENBAD*) and Jean-Pierre Melville.

Then, with Malle as his producer, Schlöndorff returned to Germany and made his debut feature, *YOUNG TÖRLESS* (1966), from Robert Musil's novella about fascistic bullying in an Austro-Hungarian boarding school. It was a chilling, psychologically acute film that anticipated by several decades Michael Haneke's *THE WHITE RIBBON*, and it announced Schlöndorff as the latest in the wave of young filmmakers who would come to comprise the New German Cinema. Among the others were Herzog, Kluge, Wenders, and of course Fassbinder, who in 1970 starred for Schlöndorff in a brilliant modern adaptation of Bertolt Brecht's *BAAL*.

It could not be denied that Schlöndorff had fully reconnected with his roots, and his best films have time and again returned to the subject of his country's great and terrible journey through the 20th century. They include *THE LOST HONOR OF KATHARINA BLUM* (1975), a blistering portrait of an innocent woman undone by a lethal cocktail of state power, radical politics and tabloid sensationalism, made in partnership with Schlöndorff's then wife, Margarethe von Trotta; *COUP DE GRÂCE* (1976), a magnificently doomed romance set against the German involvement in the Russian Civil War; and *THE TIN DRUM* (1979), from Günter Grass' phantasmagorical novel of Germany before, during and after World War II. Many said that book could not, should not be filmed, but Schlöndorff's movie is a masterpiece that captures Grass' tale in all of its horrific, mordantly funny and oddly touching multitudes, with the singular child actor David Bennent as the boy who rails against an inhuman world by refusing to grow.

In the decades since, Schlöndorff has been very much a man of the world, working in Europe and America, always with impeccable taste in source material. Few directors could seem as comfortable handling Musil, Proust, Arthur Miller (the TV version of *DEATH OF A SALESMAN*, with Dustin Hoffman) and the British pulp novelist James Hadley Chase. For a few years in the '90s, he even became a studio executive, helping to rehabilitate Germany's famed Studio Babelsberg. And since discovering the magic of cinema, as a child after the end of World War II, he has established himself not only as one of its great practitioners, but also as a remarkably astute and deeply knowledgeable cinephile. Billy Wilder used to call Schlöndorff to talk about movies, and, perhaps more than any other living director, Schlöndorff understands the power of the moving image to shape our understanding of the world. His selections are a predictably unpredictable, provocative and impassioned group of masterpieces, each a necessity for any film lover to experience. —Scott Foundas

P/Fri 6:30PM - C/Sat 9AM

1 A Tribute to Casey Affleck



In a scene early on in Gus Van Sant's *TO DIE FOR*, Casey Affleck is in a junkyard, talking to his friends about the hot-to-trot newscaster they've just seen waltzing around their school. He stands on top of a car, jumping on the hood and bashing the windshield with a baseball bat; at one point, he oinks like a pig. Watching his dirtbag schemer talk trash and plot a get-rich plan, you don't think of Ben Affleck's little brother or Matt Damon's buddy. You see a young actor with an undeniable sense of presence. There's more than meets the eye to this juvenile delinquent. When the camera drifts over to his costars, you don't want to take your eyes off of him.

For the last 20 years, that's been the one constant in Casey Affleck's performances. Whether playing a blue-collar Boston yahoo (in *GOOD WILL HUNTING*, 1997), a literal lost soul stuck in a sandy limbo (*GERRY*, 2002) or a casino-robbing Mormon in Steven Soderbergh's *OCEAN'S ELEVEN* series, he keeps you riveted every time he shows up onscreen. You wonder, what will he do next? When Affleck transitioned from scene-stealing supporting parts to lead roles—the pitch-perfect pulp-mystery *GONE BABY GONE*, Michael Winterbottom's take-no-prisoners adaptation of Jim Thompson's *THE KILLER INSIDE ME*, the lyrical outlaw-on-the-lam tale *AIN'T THEM BODIES SAINTS*—he revealed his ability to suggest an inner life and a soul (even, in *KILLER'S* case, a severely tainted one) that turn his heroes, antiheroes and villains into complicated, often cursed men.

Affleck channels his talent and intensity to feed into his fellow performers' work. Brad Pitt's livewire performance as the mythic gunfighter Jesse James in *THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD* (2007) gains purchase thanks to Affleck's recessive, slowly curdling take on the fanboy who'll eventually put a bullet in his hero's back. In *OUT OF THE FURNACE* (2013), Affleck's violent, unhinged take on a PTSD-suffering veteran who exorcises his demons via underground bare-knuckle fights sets up Christian Bale's coiled, slowburning steel worker as the more stable of the two brothers. You don't get their great work without Affleck's unrivaled team-player assists.

All of which seems to have been leading up to the star's work in *MANCHESTER BY THE SEA*, Kenneth Lonergan's masterpiece about a New England handyman dealing with the death of his brother, the unexpected guardianship of his teenage nephew and a guilt-ridden past that won't let him go. It's the sort of part that lets performers play the scales, and Affleck turns in his richest, most emotionally resonant work to date—the sort of devastating turn that doubles as a flag planted in the ground: Here stands one of the greatest actors of his generation. Attention must be paid. —David Fear

The program includes a selection of clips followed by the presentation of the Silver Medallion, an onstage interview led by John Horn (Friday) and Eric Kohn (Saturday), followed by MANCHESTER BY THE SEA (see opposite page), shown in its entirety.

P/Fri 6:30PM - C/Sat 9AM - H/Sun 3:45PM Q&A

1a Manchester by the Sea



Made possible by a donation from Kevin & Patricia Kieman

Lee Chandler (Casey Affleck) lives in silent isolation, working a dead end job in a Boston suburb. When his older brother suddenly dies he must return to his hometown and confront a family history that contains both everyday joy and overwhelming disaster. Writer-director Kenneth Lonergan (*MARGARET, YOU CAN COUNT ON ME*) gracefully uncovers, beneath the surface of Manchester's busy ordinariness, an intricate labyrinth of lies, secrets, misunderstandings and mysteries. Affleck's beautifully modulated performance is supported by a superlative ensemble including Kyle Chandler, Michelle Williams, Gretchen Mol, Tate Donovan, C.J. Wilson and most memorably, Lucas Hedges as Patrick, Lee's appealing, unpredictable teenaged nephew. Lonergan achieves an atmosphere of dispassionate calm dosed with bursts of sardonic humor, creating a world where everybody has their reasons. This is his most fully realized and satisfying cinematic accomplishment to date. —LG (U.S., 2016, 137m)

In person: Kenneth Lonergan, Casey Affleck

G/Fri 9:15PM - P/Fri 10:15PM - H/Sat 6:30PM Q&A - C/Sun 2:30PM

2 La La Land



Made possible by a donation from Linda Lichter & Nick Marck

L.A.'s morning rush hour: An army of exuberant commuters leap out of their cars to sing and dance a pedal-to-the-metal celebration of hopefulness and perpetual sunny skies. Writer-director Damien Chazelle revives the all-singing, all-dancing MGM musical, and pays homage to Martin Scorsese's neglected *NEW YORK, NEW YORK*. The moody Sebastian (Ryan Gosling), a devotee of classical jazz, and ambitious Mia (Emma Stone), a waitress-actress, meet cute, initially resist one another, then quickly see the light. Of course, the path to true love is never smooth. Gosling and Stone—who can actually sing and dance!—are buoyed by the lovely songs of composer Justin Hurwitz and lyricists Benj Pasek and Justin Paul. The choreography is by Chazelle who, after the relentless intensity of the Oscar-nominated *WHIPLASH*, has created an airy and light confection; his virtuosity suggests the arrival of a major American filmmaker. —LG (U.S., 2016, 128m) Preceded by *INNER WORKINGS* (d. Leo Matsuda, U.S., 2016, 6m). *In person: Damien Chazelle, Emma Stone, Leo Matsuda*

S/Fri 8PM - N/Sun 1:30PM **Q&A****3** Fire at Sea

Samuele, a twelve-year-old boy, climbs trees and shoots his slingshot on Lampedusa, a remote island situated between Africa and Sicily and an epicenter of Europe's acute and growing immigration crisis. Award-winning documentarian Gianfranco Rosi (*SACRO GRA*, *EL SICARIO*, *ROOM 164*) is a poet who largely works alone, spending months or years with his subjects, operating his own camera and capturing sound. With *FIRE AT SEA*, winner of the top prize at Berlin, he honors both the sheer otherness and beauty of the island's physical landscape and the complexities of human experience that unfold in front of his unobtrusive lens. Contrasting images of Samuele's charmingly normal growing-up rituals with the disturbing chaos of immigrant experience, including shocking scenes of tragedy, Rosi uses a tiny vantage point to craft a compelling portrait of a worldwide dilemma that seems a universe away from any resolution. -LG (Italy/France, 2016, 108m) Preceded by *ESTATE* (d. Ronny Trocker, France/Belgium, 2016, 7m). *In person: Gianfranco Rosi*

L/Fri 7:45PM - M/Sat 12:15PM - N/Sun 7PM **Q&A** - S/Mon 12PM**4** Graduation

Made possible by a donation from Hank Dorochovich

Romeo (Adrian Titieni), a decent, conscientious doctor, has dedicated himself to helping his daughter Eliza (Maria-Victoria Drăguș) finish high school. Her degree will enable her to study overseas, offering her the opportunities denied to Romeo and his wife Magda (Lia Bugnar). A single arbitrary moment of violence threatens these efforts, and each of Romeo's potential solutions violate the principles he has strived to teach his daughter. Using fastidious long takes, Palme d'Or-winning writer-director Cristian Mungiu (*4 MONTHS, 3 WEEKS, 2 DAYS*; *BEYOND THE HILLS*) plunges us into this ambiguous moral labyrinth with Romeo, our souls at risk with his. Mungiu has crafted another Romanian New Wave masterwork, a compelling, disciplined and moving investigation of Romania's conflicted, corrupted soul in the post-Ceaușescu years. -LG (Romania/France/Belgium, 2016, 127m) *In person: Cristian Mungiu*

5a Marius: H/Fri 11AM - **5b** Fanny: H/Fri 1:30PM - **5c** César: H/Fri 4:15PM**5** The Pagnol Trilogy

French writer-director Marcel Pagnol's famed and timeless Marseilles trilogy—*MARIUS* (d. Alexander Korda, France, 1931, 120m), *FANNY* (d. Marc Allégret, France, 1932, 127m), and *CÉSAR* (d. Marcel Pagnol, France, 1936, 141m)—follows the star-crossed romance of a barman's son with the girl who sells shellfish in front of the bar. Marius runs off to sea, unknowingly leaving Fanny pregnant, bereft and in desperate need of a husband. The tight-knit waterfront community surrounding them includes the bar-owner César (incarnated by the matchless Raimu) and his card-playing buddies, including Panisse, the aging well-to-do ship's chandler who marries Fanny. In addition to numerous remakes, the trilogy (shown in a brilliant new 4K restoration) inspired Alice Waters' seminal and iconic Berkeley restaurant Chez Panisse. After Telluride co-founder Tom Luddy showed Waters the trilogy in the 1970s, she said, "I wanted to live in those films." DCP restorations courtesy of Janus Films. -MB

S/Fri 10:30PM - C/Sat 3:15PM **Q&A** - N/Mon 9:30AM**6** Maudie

Made possible by a donation from Cris Wasiak

Stunted early on in childhood by the effects of acute arthritis and a repressed, poverty-stricken family, Maud Lewis somehow taught herself to become one of Canada's most beloved folk artists. After only a few moments of screen time, Sally Hawkins has convinced us of Maud's tenacity, eccentricity and singular humor. Ethan Hawke employs his trademark charm as Everett Lewis, a gruff, inarticulate fish peddler with severe anger-management issues. After Everett inadvertently enables Maud to leave her stultifying family home, he begins supporting her in what grows into a curious, tender love story born of desperation, need and luck. Director Aisling Walsh and screenwriter Sherry White tell the story with fitting simplicity, using minimal locations and characters and transforming the bleak landscapes of Nova Scotia, Canada (beautifully shot here by Guy Godfree) as windows into Maud's imaginative world, as she continues her always-challenging process of self-discovery. -LG (Canada/Ireland, 2016, 116m) *In person: Aisling Walsh*

P/Sat 7PM - C/Sun 8:30AM

7 A Tribute to Amy Adams



Made possible by a donation from The Burns Family

Amy Adams has come a long way from doing dinner theater in Minnesota, where she was discovered and cast in the cult-classic *DROP DEAD GORGEOUS* (1999), which was filming in the state. After that moment, this middle child of seven, who grew up in Colorado, decided that it was time to make the pilgrimage to Hollywood and follow her dream.

After several small television roles, Adams never looked back, thanks to her breakout performance opposite Leonardo DiCaprio in Steven Spielberg's *CATCH ME IF YOU CAN* (2002). In 2005 she received an Oscar nomination, in the best supporting actress category, for her title performance in *JUNEBUG* (2005), as a naïve southern girl obsessively enamored with her sophisticated, European sister-in-law. "It was pretty surreal," she told me in an interview for *Vanity Fair*, describing her sudden fame, "bringing my couture Carolina Herrera dress into my apartment and not wanting it to touch any of my grubby stuff. I felt like the little kid that was allowed to sit at the big kids' table on Thanksgiving."

Adams next starred as Princess Giselle in the Disney fantasy *ENCHANTED* (2007) and famously sang two nominated songs that year at the Oscars ceremony. She starred alongside Tom Hanks as his devoted political aide in Mike Nichols' *CHARLIE WILSON'S WAR* (2007). In 2008, Adams's powerful turn as Sister James opposite Meryl Streep and Philip Seymour Hoffman in John Patrick Shanley's adaptation of his Pulitzer-prize winning play *DOUBT* earned her a second best supporting actress Oscar nomination. The following year, Adams teamed up with Streep again in *JULIE & JULIA*, portraying a determined blogger inspired by Julia Child. In 2010, she earned a third Oscar nomination in David O. Russell's *THE FIGHTER* as Charlene Fleming, the tough, motivational force behind Mark Wahlberg's raw Mickey Ward.

Her chilling performance as the steely, passively controlling wife of Philip Seymour Hoffman's prominent religious leader in Paul Thomas Anderson's *THE MASTER* (2012) resulted in a fourth Oscar nomination. In 2013, Adams appeared in the futuristic romance *HER* and 70s-set crime caper *AMERICAN HUSTLE*, with her starring role as con artist Sydney Prosser gaining her a fifth Oscar nomination, and her first in the Best Actress category. She won consecutive Golden Globes for her performances in this film and in Tim Burton's art world drama *BIG EYES* (2014). Three years ago, Adams joined the DC Comics family, appearing as the iconic Lois Lane in *BATMAN VS. SUPERMAN*, as well as the upcoming *JUSTICE LEAGUE*. Like cinema's other famous redheads—Katharine Hepburn, Shirley MacLaine, Rita Hayworth, Maureen O'Hara—Adams demonstrates the rare ability to effortlessly shift between comedy and drama. And, as a linguist in *ARRIVAL*, screening here, she stretches still further, this time into the unknown realm of a strange alien culture. It is more evidence that Adams is one of the greatest actors of her generation, possessing a range that seems truly limitless. —Krista Smith

The program includes a selection of clips followed by the presentation of the Silver Medallion, an onstage interview led by Krista Smith (Saturday) and John Horn (Sunday), followed by ARRIVAL (see opposite page), shown in its entirety.

P/Sat 7PM - C/Sun 8:30AM

7a Arrival



Government agents drag a linguist (the superb Amy Adams) to a secret site where one of 12 alien crafts has landed, and instruct her to communicate with the Others. The wordless anxiety of trying to cope with the unknown, or perhaps unknowable, turns out to be far more compelling, not to mention believable, than Hollywood's usual sci-fi, in which the aliens just aren't alien enough. Director Denis Villeneuve (*INCENDIES*, *PRISONERS*, *SICARIO*) works from Eric Heisserer's fiendishly intelligent adaptation of Ted Chiang's story, and masterfully employs silence, ambiguity, intellectual sophistication and a minimization of overt violence to tell the story. Jeremy Renner, Forest Whitaker and Michael Stuhlbarg offer solid support, as a physicist, a military specialist and CIA spook respectively; and cinematographer Bradford Young and production designer Patrice Vermette create a mysterious, just-barely-recognizable world of uncertain colors and shifting, uncanny geometries. This is science fiction that takes science fiction seriously. —LG (U.S., 2016, 116m) *In person: Amy Adams*

N/Fri 8:45PM - S/Sat 7PM - P/Sun 8:45AM Q&A

8 Toni Erdmann



Winfried (Peter Simonischek), a divorced, retired German septuagenarian piano teacher, makes an unannounced visit to his daughter Ines (Sandra Hüller, known for *REQUIEM*), a tightly wound corporate hotshot working in Romania. He hopes to reconnect with her; she is mortified by his wig and fake teeth. Writer-director Maren Ade's startlingly original Cannes award winner and critics' favorite combines sly melancholic observation with the crudest, most vulgar slapstick comedy. Winfried is addicted to playing pranks, and Ade uses that twist in completely and continually unpredictable ways (think Andy Kaufman, but German). Along the way, she explores inequities in the global economy, sexism in corporate boardrooms and the eternal misunderstandings between fathers and daughters. When Ines belts out her karaoke version of "The Greatest Love of All," you'll be in bliss. —LG (Germany/Austria, 2016, 162m) *In person: Maren Ade, Peter Simonischek*

P/Sun 7PM - C/Mon 9AM

9 A Tribute to Pablo Larraín



Over the course of a decade, Pablo Larraín has become Chile's preeminent artistic voice. Beginning with the 2006 thriller *FUGA*, Larraín has built an astonishing filmography that explores his country's complex national identity. He has become a central figure in Chile's resurgent cinema, producing, with his brother Juan de Dios, films from Sebastián Lelio and Sebastián Silva. And his own latest, *NERUDA*, makes clear his career is still on the ascent.

The child of two prominent politicians—his father, a senator, and his mother, the former Minister of Housing and Urbanism—Larraín achieves his own civic duty by poeticizing Chile's past and present. His devious satire *TONY MANERO* (2007)—the first in a trilogy of films confronting Chile's dark years under the grip of the Pinochet dictatorship—followed a Saturday Night Fever-obsessed psychopath (hauntingly portrayed by Larraín perennial Alfredo Castro) willing to kill as a means of advancing in an outrageous dance competition. The eerie tale, set in the late 70s, provided a keen allegory for the unseemly contrast between America's bright popular culture and sense of grim entrapment percolating through Chilean society at the time.

The unnerving *POST MORTEM* (2010) follows a somber morgue worker who loses his mind in the aftermath of the military coup that unseated Salvador Allende. Larraín concluded his trilogy with the semblance of hope: 2012's Oscar-nominated *NO* tracks the efforts of the activist group (headed by Gael García Bernal in a career-best performance) responsible for the propaganda campaign that successfully unseated Pinochet in 1989. Shot in the grimy video of the era, the film is a clever anti-thriller that encapsulates both the paranoia of the time and one group's ability to push beyond it.

Having exorcised the demons of the Pinochet years, Larraín flashed forward to the present for *EL CLUB* (2015), a haunting minimalist portrait of disgraced priests living together in exile on the Chilean coast. Once again, Larraín combined a pitch-black comedic sensibility with astute observations of a distinct societal problem, alongside his radical ability to sympathize with deeply flawed people.

Larraín now proves a perfect fit for exploring the legacy of another Pablo—the seminal poet, senator and expert raconteur Pablo Neruda. Luis Gnecco delivers a vivid (and accurate) performance as the titular figure in the energizing *NERUDA*, which plays out less like a biopic than a Neruda poem itself. The story finds its unique angle in the cunning police investigator Óscar Bustamante Peluchonneau (Bernal again) tasked with following the poet's trail, creating a cat-and-mouse dynamic that becomes a more intimate affair. Already one of the most exciting and unpredictable filmmakers working today, Larraín salutes one of his country's greatest storytellers by matching his talents. —Eric Kohn

The program includes a selection of clips followed by the presentation of the Silver Medallion, an onstage interview led by Mark Danner (Sunday) and Davia Nelson (Monday), followed by NERUDA (see opposite page), shown in its entirety.

P/Sun 7PM - C/Mon 9AM - G/Mon 12:30PM

9a Neruda



Made possible by a donation from Elizabeth Redleaf

1948. Chile's acclaimed poet and leftist Senator Pablo Neruda, charged with treason, goes into hiding. Director Pablo Larraín (*TONY MANERO*, *NO*) sees these events through the eyes of a resentful cop giving obsessive chase. The marvelous Luis Gnecco plays Neruda with eloquence and comic intelligence, and Gael García Bernal does the same as his pursuer, a secret sharer of Neruda's imagination. Working from Guillermo Calderón's script, with its echoes of Brecht, Bolaño and Borges, Larraín fashions a lyrical political essay that's also a sly tribute to the tropes of film noir and an intricate meditation on the irresolvable tension between aesthetic and political desire. Just 39 years old, Larraín has made four fine films in the last eight years. But this astonishing reinvention of the biopic is undoubtedly his masterpiece to date. —LG (Chile/Argentina/France/Spain, 2016, 107m) *In person: Pablo Larraín, Gael García Bernal, Luis Gnecco*

S/Fri 5:30PM - N/Sat 1:15PM - C/Sun 5:15PM Q&A

10 Things to Come



Made possible by an anonymous donation

Nathalie (Isabelle Huppert) has entered middle age with a meticulously ordered life: a compatible husband (André Marcon), healthy grown children, and a career in teaching and scholarship to which she is passionately devoted. When sudden, devastatingly unexpected changes test Nathalie's intellectual convictions, she is forced to confront the never-ending incongruities and surprises, small and large, of emotional experiences that she thought were long resolved. Isabelle Huppert, surely one of cinema's greatest actors, is at her effortlessly hypnotic best, deploying the special genius she has for demonstrating the inseparability of feeling and thought. Her brilliant performance meshes perfectly with the calm, dispassionate tone and subtle observation of writer-director Mia Hansen-Løve (*THE FATHER OF MY CHILDREN*, *GOODBYE FIRST LOVE*), who has clearly entered the ranks of France's finest filmmakers. —LG (France/Germany, 2016, 100m) Preceded by *PLEIN ÉTÉ* (d. Josselin Façon, France, 2016, 6m). *In person: Mia Hansen-Løve, Isabelle Huppert*

C/Sat 1PM - G/Sun 9AM **Q&A****11** Amazing Grace

Made possible by a donation from Peter & Linda Bynoe

In 1972, Aretha Franklin arrived at the New Temple Missionary Baptist Church in Los Angeles to record an album of the gospel music she'd heard—and sung—as a girl growing up in her father's church in Detroit. A film crew directed by Sydney Pollack was on hand to document the making of what would go on to become her biggest-selling album. But technical problems relating to the synching of sound meant the film was never completed. Until now. Thanks to the rescue efforts of producer Alan Elliott we are taken back in time, with no talking heads to break the spell, to a moment of sustained and increasingly ecstatic creation. (The specialness of the occasion can be gauged by a cameo shot of Mick Jagger in the audience—an audience that is an essential part of the performance.) And we don't stop at 1972: We are witnessing nothing less than the living roots of American music. —GD (U.S., 1972/2015, 97m) *In person: Alan Elliott*

N/Fri 5PM - S/Sat 10AM - C/Sun 12PM **Q&A****12** Lost in Paris

Made possible by a donation from Jennifer Eplett & Sean Reilly

Fiona (Fiona Gordon), a shy and nerdy librarian, visits Paris for the first time to assist her myopic octogenarian Aunt Martha (Emmanuelle Riva). All manner of comic catastrophes ensue, mainly involving Dom (Dominique Abel), a gently anarchic homeless man who has yet to have an emotion or thought he was afraid of expressing, or an appetite he hasn't tried to immediately satisfy. Gordon and Abel, the writer-directors of cult classics *L'ICEBERG* and *THE FAIRY*, and contemporary heirs apparent to Keaton and Tati, again construct a quietly dizzying succession of chance meetings, mistaken identities, impossible coincidences and elaborate stunts and gags. In their eccentric alternate universe, a backpack, old photos and some stray bottles of champagne somehow become magical erotic talismans. And you won't want to miss the film's main theme song, written by Loundon Wainwright III and sung by Kate and Anna McGarrigle. —LG (France/Belgium, 2016, 85m) *In person: Fiona Gordon, Dominique Abel*

C/Fri 10:30PM - G/Sat 9:15AM **Q&A** - H/Sun 1PM**13** Una

A brittle woman (Rooney Mara), a victim of early-adolescent sexual abuse, has unfinished emotional business she intends to work out with Ray (Ben Mendelsohn), the painfully ordinary middle-aged guy she can't stop thinking about. As images of their catastrophic history haunt them, anger, guilt and desire bubble to the surface: a doomed, devastating love story. In his film directing debut, Australian theater virtuoso Benedict Andrews, working from David Harrower's adaptation of his own play, orchestrates this darkly passionate folie à deux, with its luminous cinematography from Thimios Bakatakis and an ominous, propulsive score by Jed Kurzel. Mara provides a riveting combination of fury and fragility, which collides powerfully with Mendelsohn's mix of tenderness, confusion and passivity. And the heartbreaking, nearly wordless appearance of the 13-year-old Una (Ruby Stokes) will haunt you long after you leave the theater. —LG (U.K., 2016, 94m) Preceded by *GHOST CELL* (d. Antoine Delacharley, France, 2016, 6m). *In person: Benedict Andrews, Rooney Mara*

M/Fri 5:30PM - L/Sat 9:30AM **Q&A****14** The End of Eden

In July 2014, the world saw, for the first time, brief video evidence of a hitherto uncontacted primitive tribe that, living in the most remote part of the Brazilian jungle, had never before encountered modern culture. Veteran documentary filmmaker Angus Macqueen accompanies veteran anthropologist José Carlos Meirelles and his team to study the effects of that first contact. The 35 people of the Sapanahua tribe are adjusting, tentatively allowing doctors to treat them, and sampling elements of modern life, including the clothing. But other tribes haven't fared as well. Macqueen journeys over the nearby border to Peru, discovering the government's flailing attempts to mediate between rival tribes, due in no small part to the genocidal history the understandably skeptical indigenous people have suffered. In this age of rapid change, will modern society provide the key to the tribes' survival, or the final step toward their extinction? —LG (U.K., 2016, 83m) *In person: Angus Macqueen*

PORDENONE PRESENTS

G/Sun 1:15PM

15 Variety



Silent cinema generally treated circus life as a privileged place for stories of unbridled passion, revenge, danger, death and unlikely redemption. Within the first ten minutes of E.A. Dupont's rendition of the eternal love triangle, a difference leaps out of the screen through the arresting performances of Emil Jannings in the role of a doomed impresario, and Hungarian-born Lya de Putti as an exotic femme fatale responsible for wreaking havoc among men. The other key ingredient is the extroverted camerawork by Karl Freund, engaged in a breathtaking tour de force of visual invention in partnership with one of the greatest film directors of the Weimar era. It's a perfect mix for the Alloy Orchestra, and an example of film art at the peak of its possibilities. DCP restoration courtesy of Murnau Stiftung. -PCU (d. Ewald André Dupont, Germany, 1925, 95m) *Live accompaniment by the Alloy Orchestra; presented by Paolo Cherchi Usai*

G/Fri 6:15PM - O/Sat 8:30PM - P/Sat 10:30PM - H/Sun 7PM Q&A - C/Mon 1PM

16 Bleed for This



Made possible by a donation from Matthew & Natalie Bernstein

This story begins as boxer Vinny Pazienza, a world lightweight champion, suffers a humiliating defeat at the hands of Roger Mayweather and faces the possibility that his career is over. Writer-director Ben Younger (BOILER ROOM) tells, with tremendous assurance and vitality, an amazing true tale of the setbacks and increasingly fantastical comebacks that follow. Miles Teller (WHIPLASH) effortlessly commands the screen, clearly intending to enter the cinematic Hall of Fame of actor-boxers. The superb supporting cast includes Ciarán Hinds as Vinny's domineering father, Katey Sagal as his silent, prayerful mother and Ted Levine as his sly manipulative manager. But the unforeseeable revelation is supplied by Aaron Eckhart, who fully inhabits the role of Kevin Rooney, Vinny's alcoholic trainer; his quietly anguished hunger for redemption matches Vinny's nearly suicidal will-to-win. It's as potent as RAGING BULL. -LG (U.S., 2016, 116m) *In person: Ben Younger, Miles Teller, Aaron Eckhart*

C/Sat 9:15PM - G/Sun 6:30PM Q&A - P/Mon 9:15AM

17 Norman: The Moderate Rise and Tragic Fall of a New York Fixer



Made possible by a donation from Warren & Becky Gottsegen

Though Norman (Richard Gere), an aging New York business "consultant," claims access to the city's elite investor class, he's mainly a compulsive liar and fantasist. By befriending Michal (Lior Ashkenazi), an idealistic, rising Israeli politician, he sees a way both to make money and do good for the Jewish homeland. Israeli writer-director Joseph Cedar's astonishing tragicomic fable views money, power, corruption and dreams through the ironic prism of Jewish identity, weaving social satire, political analysis and character studies into one fluent and buoyant story. Michael Sheen, Josh Charles, Steve Buscemi, Isaach De Bankolé, Harris Yulin, Hank Azaria and Charlotte Gainsbourg provide a superb gallery of supporting characters, and Richard Gere's Norman is unstoppably chatty, big-hearted and incurably vain. It's a performance that, like the film itself, moves effortlessly from agile comedy to heartbreaking poignancy. He's the soul of a film unlike any you've seen before. -LG (U.S./Israel, 2016, 118m) *In person: Joseph Cedar, Richard Gere*

N/Sat 4PM - L/Sun 9:15AM - C/Sun 10:30PM

18 Frantz

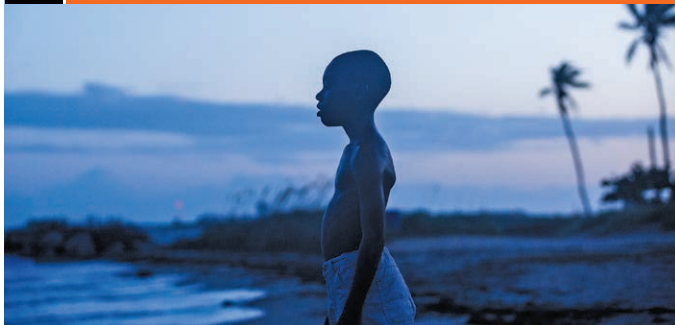


Made possible by a donation from The Alexander Schoch Family

Anna (Paula Beer) is frozen in grief for her dead fiancée Frantz; so are his aging parents (Marie Gruber and Ernst Stötzner), with whom she lives. And then Adrien (Pierre Niney), a fragile and mysterious stranger from France, puts flowers on Frantz' grave, and tells stories of a pre-war friendship in the artistically vibrant Paris. Three mourners feel themselves coming back to life—but the gift inevitably proves to be a complicated one: war wounds are fresh still, and tensions between nations cast a deep shadow over everyday life. Writer-director François Ozon (SWIMMING POOL) creates a singular war drama, unfolding events with a near-total absence of violence, yet evoking an atmosphere of passionate intensity and unspoken emotion. FRANTZ becomes a timeless investigation of the inescapable complicity between love and death. -LG (France, 2016, 113m)

C/Fri 8PM - G/Sat 4:30PM **Q&A** - P/Sun 10:30PM - H/Mon 9AM

19 Moonlight



Made possible by a donation from Elizabeth Redleaf

Rarely you're told a story you know you've heard before, but the telling is so deeply felt, precise and graceful that it feels like you're getting it for the very first time. In writer-director Barry Jenkins' astonishing second feature, we follow Chiron through the years in the crack-ridden, poverty-stricken Miami as a silent little boy (Alex R. Hibbert), a tormented teenager (Ashton Sanders) and a hardened 20-something (Trevante Rhodes). Chiron tries to manage his conflicted feelings for his drug-addicted mom (Naomie Harris, almost unrecognizable in a harrowing performance) and undertaking a chaotically desperate journey, with his friend Kevin (André Holland), in search of his manhood. With echoes of *BOYZ IN THE HOOD* and *CLOCKERS*, Jenkins, working from MacArthur Award winner Tarell McCraney's play, supplies a tenderness and sensuously charged sense of place that lifts *MOONLIGHT* into the realm of poetry. —LG (U.S., 2016, 110m) *In person: Barry Jenkins, Naomie Harris, Mahershala Ali, Trevante Rhodes, Janelle Monáe, André Holland*

P/Sat 4PM - G/Sun 3:45PM **Q&A**

20 Chasing Trane



Photo: Jan Persson

John Coltrane's life and career was swift: his genius became unmistakable in his early 30s and he died at 40. The intensity of his music, whooshing forward from the known to the unaccountable, rarely belies its heartbreaking lyricism or its uncanny awareness that every day must be accounted for in full. As Bill Clinton observes in John Scheinfeld's stylish, adoring documentary, he had as many periods as Picasso in 50 years less time. His story has been told often, and his music inserted into nearly 70 films, yet he has never been the subject of a biographical documentary until now. Scheinfeld weaves together Coltrane's words (read by Denzel Washington) and those of his children, friends, colleagues, fans, and critics, as well as home movies, clips and stills (including vibrant studio shots by Charles Stewart), paintings and graphics. The music, superbly edited, blends one period into another and another. —GG (U.S., 2016, 100m) *In person: John Scheinfeld*

H/Sat 10AM **Q&A** - C/Sun 8PM - O/Mon 8:30PM

21 Into the Inferno



Werner Herzog is one of cinema's greatest adventurers, in both the aesthetic and the literal physical sense. He regularly seeks out the most radical spiritual experiences of which human beings are capable, and the most challenging and risky environments, even when that means risking his own skin. *INTO THE INFERNO* continues Herzog's amazing odyssey, as he travels to Indonesia, Iceland and Ethiopia, following volcanologist and co-creator Clive Oppenheimer, who hopes to minimize the volcanoes' destructive impact, and paleontologist Tim White, who studies their residue in the hottest place on earth. Herzog's quest? To gain an image of our origins and nature as a species. He finds that the volcano—mysterious, violent, and rapturously beautiful—instructs us that, “there is no single one that is not connected to a belief system.” His masterful weave of science, adventure and lyrical speculation make this yet another invaluable, indelible work. —LG (U.K./ Austria, 2016, 104m) *In person: Werner Herzog, Clive Oppenheimer*

H/Fri 7:30PM - P/Sat 10AM **Q&A** - G/Sat 10:30PM - C/Mon 4PM

22 Sully



Made possible by a donation from Andrew W. Marlowe & Terri E. Miller

On January 15, 2009, just moments after takeoff, US Airways Flight 1549 made a forced water landing in New York City's icy cold Hudson River. The poise and skill of Captain Chesley “Sully” Sullenberger ensured the safety of all 155 passengers and crew. Shortly after, investigators used computer simulations to charge Sullenberger and his co-pilot with having put the passengers and the plane needlessly at risk. Clint Eastwood, working from a superbly structured script by Todd Komarnicki, tells the story of Sullenberger's multiple ordeals with economy and precision, achieving a tone that echoes its protagonist's grace under pressure. In 40 years of cinematic storytelling, Eastwood has been obsessed with the mysterious coexistence of the heroic and the ordinary. In Tom Hanks, he has found the perfect performing partner—sober, self-deprecating, self-effacing—to embody that theme. Excellent support comes from Aaron Eckhart, Laura Linney, Jamey Sheridan, Mike O'Malley and Anna Gunn. —LG (U.S., 2016, 96m) *In person: Clint Eastwood, Tom Hanks, Aaron Eckhart, Laura Linney*

H/Fri 10PM - C/Sat 6:30PM - P/Sun 3:45PM **Q&A** - G/Mon 9AM**23** Wakefield

Made possible by a donation from Alan McConnell & Caroline Schafer

At the end of just another working day, Wakefield (Bryan Cranston), a middle-aged businessman, makes a bizarre life-altering choice. He walks out of his life of routines, obligations and jealousies, only to find himself secretly, compulsively spying on his beautiful wife (Jennifer Garner, in one of her best performances). He discovers hitherto unknown dimensions in himself and in the lives of those he loves. What starts as a familiar story of suburban, bourgeois marital angst out of Updike or Carver gradually morphs into a perversely fascinating comedy of re-marriage and an authentic tragicomic vision of obsessive love. Best known as a screenwriter, Robin Swicord (THE CURIOUS CASE OF BENJAMIN BUTTON) adapts E.L. Doctorow's short story and elegantly directs. Cranston reveals Wakefield's wit, intelligence, cruelty and unsuspected longing. It's the most intricate, demanding role of his career, and he delightedly and passionately meets the challenge. -LG (U.S., 2016, 109m) *In person: Robin Swicord, Bryan Cranston, Jennifer Garner*

S/Sun 8:30AM **Q&A** - L/Mon 9AM**24** My Journey Through French Cinema

We've known Bertrand Tavernier for the past 40 years as one of France's finest filmmakers. Here, he also proves to be a world-class cinephile. This survey begins with films by Jacques Becker, Marcel Carné and Jean Renoir that inspired both Tavernier's understanding of film technique and of cinema's moral and political passions, and continues through the immense creative contributions of actor-stars like Jean Gabin and Eddie Constantine, screenwriter Jacques Prévert, composers Maurice Jaubert and Joseph Kosma and lesser-known directors including John Berry and Edmond Gréville. After World War II, Tavernier served an apprenticeship with crime-film maestro Jean-Pierre Melville, as press agent to New Wave iconoclasts Jean-Luc Godard and Claude Chabrol, and as an admiring peer of writer-director Claude Sautet, allowing him to inject himself into this history, resulting in an elegant fusion of autobiography and meticulous historical analysis. -LG (France, 2016, 192m) *In person: Bertrand Tavernier*

N/Fri 7PM - S/Sat 4:30PM **Q&A****25** The B-Side: Elsa Dorfman's Portrait Photography

Elsa Dorfman's generosity, openness and deep love for her fellow humans make her a fantastic photographer, and a fitting subject for Errol Morris, who, in films including THE THIN BLUE LINE, THE UNKNOWN KNOWN and the Oscar-winning FOG OF WAR, has proven to be one of our most sophisticated portraitists. Born in 1937, Dorfman began making outsized photos with her large-format Polaroid camera—one of only six in existence; her 1974 book *Elsa's Housebook* features counter-culture heroes including Ferlinghetti, Ginsberg, Gary Snyder, Gregory Corso, and Robert Creeley. But Morris tempers Elsa's joyful, playful images, and her buoyant spirit, with a strong current of loss and nostalgia. The oversized 20x24 Polaroid camera she uses approaches obsolescence (the company went bankrupt; the film is no longer manufactured). Many of Elsa's friends and heroes have passed. What is left is her art: indelible, locked forever in a moment of connection. It's permanent evidence in a world moving too fast to track. -JS (U.S., 2016, 76m) *In person: Errol Morris, Elsa Dorfman*

L/Fri 5PM **Q&A** - S/Sat 10:15PM - O/Sun 8:30PM**26** The Ivory Game

Made possible by a donation from Daniel & Mary James

In order to cash in on China's lucrative illegal ivory market, poachers are slaughtering African elephants at a rate that guarantees the species' extinction. Richard Ladkani and Kief Davidson's film, produced by Leonardo DiCaprio, depicts conservationists trying to protect against the threat; an idealistic young Chinese activist; and determined members of African governments conducting the dangerous hunt for the heavily armed poachers. The landscapes are extraordinary, the images of murdered elephant carcasses are heartbreaking, and the tremendous courage and dedication of the good guys is exhilarating. With the action hopping breathlessly from Tanzania to Hong Kong to Vietnam to Kenya to mainland China, we sense that the very balance between humanity and nature is at risk: "Soon we're going to have an empty world full of people," one activist says, "and nothing wild." -LG (Austria/U.S., 2016, 112m) *In person: Kief Davidson, Richard Ladkani*

M/Sat 9AM - L/Sun 1:30PM Q&A

27 Men: A Love Story



After spending a decade investigating the darkest aspects of mankind in her devastating exposé of the sex trade, *THE PRICE OF SEX*, Mimi Chakarova gave herself a new challenge: to make a film about men loving women. She sets off on a road trip across the exuberant landscapes of the U.S.—from cosmopolitan centers through the Midwest to the Deep South—asking the questions few would ask of a stranger. The result is a beautiful and candid exploration of the ways in which ordinary men grapple with the most unfathomable of experiences: love. Men of all walks of life—their faces hardened by time, heartbreak and habit—become instantly animated as they tap into their hearts. Chakarova, in these serendipitous encounters, demonstrates the deep beauty of tuning into the stories hidden in everyday life. – MF (U.S., 2016, 79m) *In person: Mimi Chakarova, Ethan Emery*

L/Fri 10:30PM - M/Sat 5:30PM - N/Sun 9:15AM Q&A

28 Through the Wall



Exhausted by single life, the thirtysomething Michal (Noa Koler) tells a hilariously nasty matchmaker that she's desperate to be married to fulfill herself and her obligations to Orthodox Judaism. A wedding date is set, but Michal is missing her groom. Still certain that it's God's will that she find a mate for life—both her painfully neurotic obsession and a serious expression of her faith—Michal embarks on the most bizarre series of first dates in recent romantic-comedy history. Keller, a drop-dead double for Julia Louis-Dreyfus, is a wonderfully angry, intelligent, crazed screwball-comedy heroine. Amos Tamam offers droll support as her perplexed wedding-planner. Israeli writer-director Rama Burshtein (*FILL THE VOID*) continues her filmic investigation of the experience of Orthodox Jewish women, combining laughter and pathos with a true sense of spiritual wonder. –LG (U.S./Israel, 2016, 110m) *In person: Assaf Amir, Amos Tamam*

L/Sat 3:45PM

29 Gentleman Rissient



For a 77-minute film to bravely consist almost entirely of a man sitting in a large armchair in Paris talking about a handful of the movies he loves, the speaker had better be amusing and illuminating. There have been a number of brilliant critics and historians of the cinema, but among the great talkers about films, few occupy the rarefied pantheon where Pierre Rissient has dwelled for more than a half-century. At 80 years old, and sharing with Chuck Jones and Werner Herzog the distinction of having a Telluride cinema named after him, Pierre has been a promoter, producer, publicist, adviser, consigliere, secret agent, discoverer and passionate friend to cinema his entire life. Here, directors Benoît Jacquot, Pascal Mérigeau and Guy Seligmann give us Pierre undiluted, speaking in typically sharp and insightful fashion about some of his favorite films, from *A DAY IN THE COUNTRY* to *NIGHT IN THE CITY*. –TM (France, 2016, 77m) *In person: Pierre Rissient*

L/Sat 1PM - S/Sun 9:15PM Q&A

30 Finding Oscar



In 1982, a Guatemalan military dictatorship, enthusiastically supported by the Reagan administration, came to power in a coup and dedicated itself to eradicating a leftist insurgency. In the ensuing civil war, the army massacred an estimated 200,000 peasants. Ryan Sufferin's documentary, produced by Frank Marshall, begins at the remarkable discovery of a witness to one horrific massacre, a discovery that makes it possible for civil rights activists to seek a modicum of justice. In telling this astonishing story, Sufferin focuses on the meticulous forensic detective work that was crucial to establishing that the atrocity had occurred, and the relentless work by activists and lawyers, who patiently worked to build a case and bring the perpetrators to justice. In an ironic turn of events, even the American government plays a role in doing what is right. This is a film that is both harrowingly painful and tremendously inspiring. –LG (U.S., 2016, 95m) *In person: Ryan Sufferin, Frank Marshall*

M/Fri 10PM - N/Sat 9PM - P/Sun 1PM **Q&A****31 California Typewriter**

In this magnificent filmic essay, director-photographer-editor Doug Nichol explores the mythology attached to the endangered typewriter, starting with a brilliant reconstruction of a 1966 work of art by renowned artist Ed Ruscha, in which a typewriter is “murdered” on a California highway. Nichol includes testimony from David McCullough, Tom Hanks and John Mayer, who rely on typewriters for their creative work, as well as cultural historians, collectors and various obsessives who celebrate the physicality of the typewriter both as object and as a means of concretizing the creative process. “You can see the ink flying onto the surface of the paper,” says Sam Shepard (who also prefers horses to cars). Can anything keep typewriters from drifting toward obsolescence? Can we imagine the cult of typewriter-users growing in number and importance? Nichol’s fascinating combination of history and aesthetic analysis plunges us into the mysterious, bittersweet moment in which a beloved technology faces extinction. –LG (U.S., 2016, 103m) *In person: Doug Nichol and special guests*

N/Sat 6:30PM **Q&A** - S/Sun 4PM **Q&A****32 Snapshots: Eyes On the World**

Human life hangs in the balance in this timely selection of compelling nonfiction films from three of cinema’s most accomplished documentarians. In *EXTREMIS* (U.S., 2016, 24m), director Dan Krauss (*THE KILL TEAM*) follows a seasoned doctor in an Oakland hospital struggling to help patients and families through the complex decision-making process in urgent end-of-life cases. *REFUGEE* (U.S., 2016, 28m), by Joyce Chen & Emily Moore, tells the heart-wrenching yet uplifting story of an African war refugee in New York who demonstrates remarkable stoicism and warmth in the face of continuing hardship. In *THE WHITE HELMETS* (U.K., 2016, 40m), Oscar-nominated director Orlando von Einsiedel (*VIRUNGA*) provides a gripping portrait of a volunteer force of Syrian first responders who race to the scene of air strikes. –BJ (Total run time: 92 minutes) *In person: Dan Krauss, Joyce Chen, Emily Moore and Orlando von Einsiedel*

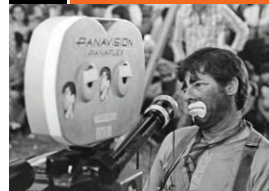
P/Sat 1PM **Q&A** - B/Sun 12:45PM **Q&A****A Bright Lights***Sponsored by Turner Classic Movies*

Now in her mid-80s, Debbie Reynolds, a singing and dancing star from the golden era of the MGM musical, is one of Hollywood’s last surviving divas. Carrie Fisher, her daughter, is a brilliantly acerbic actress-writer who has battled the demons of depression and addiction ... and who lives next door. Here, directors Alexis Bloom and Fisher Stevens reveal how Debbie and Carrie’s mutual respect, support, and love is complicated by the presence of a certain Bitch Goddess: none other than Show Business herself. In case you wondered, being icons-for-life—mother and daughter starred in *SINGIN’ IN THE RAIN* and *STAR WARS*, respectively—doesn’t ensure every day is a day at the beach. –LG (U.S., 2016, 94m) *In person: Alexis Bloom, Fisher Stevens, Carrie Fisher, Todd Fisher*

B/Sat 1PM - S/Sun 1PM - B/Sun 9PM

B A Fanatic Heart - Bob Geldof on WB Yeats

Rock-star and philanthropist Bob Geldof wrote and stars in this highly personal celebration of the life and career of William Butler Yeats, the 20th-century’s greatest English-language poet. Geldof demonstrates how Yeats helped shape his homeland’s modern identity by fusing love for Celtic mythology with passionate political commitment to Irish home-rule; he even finds time to cover Yeats’ obsession with mystical learning and his long unrequited love for activist-actress Maud Gonne. Having Liam Neeson, Colin Farrell, Damien Lewis, Edna O’Brien, Sting and Bono on board to read the poetry makes this an unforgettable experience. –LG (d. Gerry Hoban, Ireland, 2016, 100m)

B/Fri 2:30PM **Q&A** - S/Sun 7PM **Q&A****C Jerry Lewis: The Man Behind the Clown**

In between the great cinematic comedians of the golden age of Hollywood and the modern era sits one giant figure who, at age 90, is still somewhat taken for granted: Jerry Lewis. Filmmaker Gregory Monro seeks to remedy that situation with this thorough documentary built around a recent interview with the star, well-chosen (and imaginatively edited) clips from his movies, kinescopes of television shows, newsreels, vintage interviews, rare nightclub performance footage, behind-the-scenes material and a variety of cogent “talking heads,” including Lewis critics and scholars, French performer and filmmaker Pierre Étaix and (wait for it) Jean-Luc Godard! From the opening moments of the film Monro shows, rather than tells, why we should care about Jerry Lewis: because he is both thoughtful and irresistibly funny. –LM (France, 2016, 61m) *In person: Gregory Monro*

Guest Director's Selections

Each year, Telluride's Guest Director serves as a key collaborator in the Festival's programming decisions, bringing new ideas and overlooked films. Past Guest Directors include Laurie Anderson, Geoff Dyer, Buck Henry, Guy Maddin, Michael Ondaatje, Alexander Payne, B. Ruby Rich, Stephen Sondheim, and Caetano Veloso. *All films presented by Volker Schlöndorff.*

M/Sun 3:30PM

33 I Was Nineteen



Konrad Wolf's father, a medical doctor, took him to Moscow when Hitler seized power. He stayed from age 9 to 19, enrolling in the Red Army, with his brother Markus (who later became head of the Stasi). The film, written with Wolfgang Kohlhaase, is partly based on Konrad's diary, in which a young German returns

home wearing a Soviet uniform, preparing to fight his former fatherland, which could become his own again ... or not. For years, we young filmmakers in West Germany considered this to be the best film to come from the East, despite the interference from DEFA, the state production company, which supervised the script, casting, shooting and editing. DCP courtesy of DEFA Film Library. -VS (East Germany, 1968, 119m)

M/Sun 9:15PM

34 It Was the Month of May



Marlen Khutsiev's film tells the same story as *I WAS NINETEEN*—the Red Army's invasion of Germany, with the same locations and characters, but quite a different perspective. I have little to add to Naum Kleiman, who just wrote me a letter: "Khutsiev's film is really one of the masterpieces of Soviet and (I'm sure)

European cinema. It is practically unknown in the U.S. ... Khutsiev kept here the sense of happiness, the most difficult to convey, during half a film. There are few filmmakers who can do it so naturally, so organically: Robert Flaherty, Jean Vigo, Boris Barnet, Roberto Rossellini, Yasujiro Ozu and Mikiro Naruse ... Khutsiev succeeded in bringing us the feeling of the end of the war. His friend, the great cinematographer Peter Todorovsky, plays the main role and was a very young man in the war, remembered his own feelings so exactly and so simply, that the victory over the Nazis becomes more a thing of human nature than a military heroism." -VS (U.S.S.R., 1970, 109m)

M/Fri 7:30PM

35 The Fire Within



By age 31, Louis Malle had already known major artistic and financial ups and downs, but suffered from a perceived lack of recognition as an auteur within the Nouvelle Vague. So he set out to write an autobiographical screenplay. Then his friend, novelist Roger Nimier, killed himself on the highway near the spot

where the young renegades of Malle's film *ELEVATOR TO THE GALLOWS* raced to the sound of Miles Davis. Malle dropped his own story and adapted Drieu La Rochelle's novel about a 30-year-old killing himself. He modeled the subject on himself, using his books, paintings and clothes on set, and casting friends Jeanne Moreau and Alexandra Stewart. For his alter ego he settled on Maurice Ronet, whom he directed with the extreme rigor of an artist painting an unforgiving self-portrait. 35mm print courtesy of Janus Films. -VS (France, 1963, 108m)

Guest Director's Selections

Sponsored by The London West Hollywood

L/Sat 5:45PM

36 The Barefoot Contessa



I can't wait to see Joseph Mankiewicz's film on a big screen again. I was 16 when I first saw it in my hometown Wiesbaden and it caused a fight with my best friend. He loved it and I thought it was total kitsch. Kitsch or not, Ava Gardner, with her shoes off, haunted me into my 30s, and Humphrey Bogart's portrait of a

director may well have been my role model. I certainly followed his rule never to get involved with the leading lady, and to always go to bed early when directing. Only now, 60 years later, did I dare make a movie just to celebrate a woman, Nina Hoss, barefoot on a beach. 35mm preservation print courtesy of the UCLA Film & Television Archive. Preservation funding provided by The Film Forum. -VS (U.S., 1954, 128m)

M/Mon 9:15AM

37 Les Enfants Terribles



A literary adaptation by Jean-Pierre Melville? With no gangsters involved? Yes, indeed, his first film, which I saw the same year as *CONTESSA*, and indelible for his heroine, played by Nicole Stéphane. (Five years later, on *LÉON MORIN, PRIEST*, he made me "associate director" because according to union rules I was too young

to be an assistant.) Melville shot the entire film, adapted from Jean Cocteau's 1929 novel, by night (though in the studio)—even then he hated to get up early in the morning—to achieve the morbid, late-past-midnight atmosphere that this desperate love story, a triangle between a young sister, brother and friend, needed. Love could only end in disaster, Melville advised me, better to stay away from it—as he did in life and in his movies. -VS (France, 1950, 106m)

S/Sat 1:15PM

38 Spies



Fritz Lang helped invent all kinds of genres: science fiction (*WOMAN IN THE MOON* and *METROPOLIS*), epic adventures (*DIE NIBELUNGEN*), arthouse (*DER MÜDE TOD*), and TV serials. And James Bond is the spawn of his 1928 *SPIES*, with its sex, sin and a supervillain, as well as its technical gimmicks. UFA had lost so

much money on *METROPOLIS* that Lang wanted to prove he could make a commercial movie on a low budget. Gerda Maurus, straight out of Vienna, was the "virgin actress" who became a star thanks to Lang's attention and care. And *SPIES* indeed came in on schedule and was a popular success. Critics may have expected more of a "class" movie, but the unpretentious fun proves Lang's resourcefulness, his curiosity for Roaring Twenties nightlife in Berlin, and, in every shot, his love for his heroine. DCP restoration courtesy of Murnau Stiftung. -VS (Germany, 1928, 143m)
Live accompaniment by Donald Sosin

Passes

Passholders must wear their passes at all times to all Festival events. Passholders are admitted to the theaters first. Please read the back of your pass for information on what your pass does and does not provide.

TBAs

The Telluride Film Festival schedule has been designed to accommodate all passholders at all programs, but not at all screenings. Programs that do not have sufficient seating at scheduled showings often will be repeated in the TBA slots, making it possible for all passholders to see the programs they wish to see during the course of the Festival. The list of TBAs will be available the night before on the Festival website and mobile app.


Individual Tickets

Open seats remaining in the theaters after passholders have been seated will be sold just before showtime on a first-come, first-served basis for \$30 each, credit card only.

The Late Show

The Late Show Ticket (\$75) provides entry to the final shows Friday, Saturday, Sunday and Monday at both Chuck Jones' Cinema and the Palm. Tickets may be purchased at the Nugget Theatre or at either venue's box office. Late Show Ticket holders will be admitted to their shows with general passholders.

Free Shows

This icon  designates a show that is free and open to the public. Passholders are admitted first to indoor shows. The Backlot is always free on a first-come, first-admitted basis.

Qs

Except for Chuck Jones' Cinema (see below), all theater venues use a system of "Qs" to ensure fairness and uphold the first-come, first-served policy of the Festival. Laminated Qs are distributed at each venue to better control entry and determine as quickly as possible when a show is expected to sell out. Only one Q per passholder present will be issued. Holders of Qs are not guaranteed entry. Qs are distributed ONE HOUR BEFORE SHOWTIME.

Chuck Jones' Cinema

Sponsored by EY

Because of its location in Mountain Village, a 12-minute gondola ride from Telluride, Chuck Jones' Cinema (CJC) uses the Wabbit W reservation, or W2, system for entry as an alternative to the Qs distributed at other venues. The W2 guarantees an unassigned seat for passholders for a specific show at CJC for those who arrive 15 minutes prior to showtime. W2s are available at the ACME booths between 90 and 30 minutes prior to each show:

1. At the Acme Booth located near Brigadoon at the gondola base.
2. At the Acme Booth next to Chuck Jones' Cinema in the Mountain Village plaza.

W2s are distributed to all passholders (Acme's excepted), who are advised to secure one for the show they plan on attending. Any available seats after all passholders have been seated will be sold at \$30 each. Passholders should plan on allowing no less than 30 minutes travel time from the base of the gondola to ensure entry into Chuck Jones' Cinema.

Telluride Film Festival App

The Telluride Film Festival app has full program listings, panel information, TBAs, live Q updates and festivities at your fingertips. With features like SHOWSeats, Goodie Bag, and push notifications, this is an invaluable tool to enhance your Festival experience. Visit telluridefilmfestival.org for download details.

Festival Box Office

Located in Gondola Plaza directly across from Brigadoon Hospitality Center
Hours: Wed 12PM-5PM; Thurs 10AM-10PM; Fri 8AM-6PM; Sat 9AM-3PM; Sun 9AM-3PM; Mon 9AM-12PM
Stop by for all pass-related questions.

Brigadoon Hospitality Center

Brigadoon Plaza (next to the gondola station)

Hours: Thurs 12PM-5PM; Fri 8AM-6PM; Sat 9AM-5PM; Sun 9AM-5PM; Mon 9AM-5PM
Our magical meeting place appears out of Telluride's mist each Festival eve. And then it disappears for another year. Visit while you can!!

This one-stop Festival headquarters includes:

- **Information Desk:** where you'll find Festival programs, pass lanyards, copies of *The Film Watch*, and goodies provided by the Festival's sponsors. Film Festival staff members can answer all of your Festival-related questions.
- **Digital Lounge:** Enjoy free access to the Internet, check live theater "Q" ticket info, and access the Festival schedule.
Powered by Spectrum with additional support from DELL
- **SHOWShop:** the place to purchase Festival garb, posters and logo wear, along with a variety of treasures from Telluride Film Festivals past.

Elks Park

The intersection of Colorado Avenue and Oak Street (SW corner)

Telluride's central location is a convenient place to rendezvous. It's also the venue for the evening outdoor screenings and the Saturday and Sunday Noon Seminars. See page 42 for Seminar details.

County Courthouse

The intersection of Colorado Avenue (the main street) and Oak Street (NW corner)

The historic San Miguel County Courthouse hosts the Conversations series. See page 42 for details.

Festival Kiosks

Powered by Spectrum with additional support from DELL

Look for the little black tents throughout town, where real-time information on available seats and start times is provided. Make informed decisions about the next movie you want to see.

Academy of Motion Picture Arts and Sciences' Exhibit

The Academy's Film Archive, dedicated to the preservation and restoration of motion pictures, is home to one of the world's most diverse and extensive film collections, including the Telluride Film Festival archive.

See selections in the lobby of the Werner Herzog Theater, featuring rare photos of Herzog at work.

Elsa Dorfman Gallery

Friday-Sunday

The Gallery at Sheridan Opera House, free and open to the public

Gorgeous large-format Polaroid photographic portraits by the legendary Cambridge artist, along with the famed camera that captured them.

Schedule

Friday, September 2

43 | Show | Talking Heads
 | Festivity | Free Show

Q&A | Discussion follows screening
 TBA | To Be Announced

Schedule

Friday, September 2

| 8 | Palm (P) [650 seats] | Galaxy (G) [500 seats] | Chuck Jones' Cinema (C) [500 seats] | Werner Herzog Theatre(H) [650 seats] | Sheridan Opera House (S) [230 seats] | Nugget Theatre (N) [165 seats] | Masons Hall Cinema (M) [150 seats] | Le Pierre (L) [140 seats] | Backlot (B) [50 seats] | Elks Park & Elsewhere (O) | 8 |
|----|---|---------------------------|--|---|---|---|---------------------------------------|------------------------------|--|---------------------------------------|----|
| 9 | | | | | | | | | | | 9 |
| 10 | | | | | | | | | | | 10 |
| 11 | | | | 5a | | | | | | | 11 |
| N | | | | The Pagnol Trilogy: 1. Marius | | | | | | | N |
| 1 | | | | | | | | | G | | 1 |
| 2 | | | | 5b | | | | | The Family Whistle | | 2 |
| 3 | | | | The Pagnol Trilogy: 2. Fanny | | | | | C | | 3 |
| 4 | | | | | | | | | Jerry Lewis: The Man Behind the Clown | | 4 |
| 5 | | | | 5c | | | | | Q & A | | 5 |
| 6 | | | | The Pagnol Trilogy: 3. César | | 12 | | 26 | I Called Him Morgan | | 6 |
| 7 | 1 | 16 | 41 | | 10 | Lost in Paris | 14 | The Ivory Game | Q & A | a | 7 |
| 8 | A Tribute to Casey Affleck with Manchester by the Sea | Bleed For This | Great Expectations | | Things to Come | | The End of Eden | Q & A | Cool Cats | Opening Night Feed on Colorado Avenue | 8 |
| 9 | | | Q & A | | | | | | Q & A | | 9 |
| 10 | | | 19 | 22 | 3 | 25 | 35 | 4 | Q & A | | 10 |
| 11 | | | Moonlight | Sully | Fire at Sea | The B-Side: Elsa Dorfman's Portrait Photography | The Fire Within | Graduation | | | 11 |
| 12 | | | | | | | | | D | | 12 |
| 1 | 2 | 2 | 13 | 23 | 6 | 8 | 31 | 28 | Beauties of the Night | b | 1 |
| | La La Land | La La Land | Una | Wakefield | Maudie | Toni Erdmann | California Typewriter | Through the Wall | Q & A | The Eagle Huntress | |

| 8 | Palm (P) [650 seats] | Galaxy (G) [500 seats] | Chuck Jones' Cinema (C) [500 seats] | Werner Herzog Theatre(H) [650 seats] | Sheridan Opera House (S) [230 seats] | Nugget Theatre (N) [165 seats] | Masons Hall Cinema (M) [150 seats] | Le Pierre (L) [140 seats] | Backlot (B) [50 seats] | Elks Park & Elsewhere (O) | 8 |
|----|---|---------------------------|--|---|---|--|---------------------------------------|------------------------------------|--|--------------------------------|----|
| 9 | | 13 Una | 1 A Tribute to Casey Affleck with Manchester by the Sea | | | 39 Student Prints | 27 Men: A Love Story | 14 The End of Eden | E Bernadette Lafont, and God Created the Free Woman Q & A | | 9 |
| 10 | 22 Sully | | | 21 Into the Inferno | 12 Lost in Paris | | | | | d Schlöndorff/Barker | 10 |
| 11 | Q & A | Q & A | | | | Q & A | | Q & A | J Mifune: the Last Samurai Q & A | | 11 |
| N | | | | Q & A | | | | | | a Saturday Seminar | N |
| 1 | A Bright Lights | TBA | 11 Amazing Grace | TBA | 38 Spies | 10 Things to Come | 4 Graduation | 30 Finding Oscar | B A Fanatic Heart - Bob Geldof on WB Yeats | | 1 |
| 2 | Q & A | | | | | | | | | | 2 |
| 3 | | | 6 Maudie | | | | TBA | | H Gulag | | 3 |
| 4 | 20 Chasing Trane | | | | | | | 29 Gentleman Rissient | | e Lonergan/Linney | 4 |
| 5 | | 19 Moonlight | Q & A | | 25 The B-Side: Elsa Dorfman's Portrait Photography Q & A | 18 Frantz | | | | | 5 |
| 6 | | Q & A | | | | | 28 Through the Wall | 36 The Barefoot Contessa | Q & A | | 6 |
| 7 | 7 A Tribute to Amy Adams with Arrival | | 23 Wakefield | 2 La La Land | 8 Toni Erdmann | 32 Snapshots: Eyes on the World Q & A | | | I I Called Him Morgan Q & A | | 7 |
| 8 | | TBA | | | | | TBA | TBA | | 16 Bleed for This | 8 |
| 9 | | | | Q & A | | | | | | | 9 |
| 10 | | | 17 Norman: The Moderate Rise and Tragic Fall of a New York Fixer | | 26 The Ivory Game | 31 California Typewriter | | | F Cool Cats | | 10 |
| 11 | 16 Bleed for This | 22 Sully | | | | | TBA | TBA | | | 11 |
| 12 | | | | | | | | | | | 12 |
| 1 | | | | | | | | | | | 1 |

Schedule

Sunday, September 4


43 | Show i | Talking Heads
★ | Festivity \$ | Free Show

Q&A | Discussion follows screening
TBA | To Be Announced

Schedule

Sunday, September 4

| Time | Palm (P) [650 seats] | Galaxy (G) [500 seats] | Chuck Jones' Cinema (C) [500 seats] | Werner Herzog Theatre(H) [650 seats] | Sheridan Opera House (S) [230 seats] | Nugget Theatre (N) [165 seats] | Masons Hall Cinema (M) [150 seats] | Le Pierre (L) [140 seats] | Backlot (B) [50 seats] | Elks Park & Elsewhere (O) |
|------|--|--|---|---|--|-----------------------------------|---------------------------------------|--------------------------------|---|--|
| 8 | | | | | | | | | | |
| 9 | 8 Toni Erdmann | 11 Amazing Grace | 7 A Tribute to Amy Adams with Arrival | TBA | 24 My Journey Through French Cinema | | | | D Beauties of the Night | |
| 10 | | Q & A | | | | 28 Through the Wall | TBA | 18 Frantz | Q & A | f Morris/Herzog/Rosi/von Einsiedel |
| 11 | Q & A | | | | Q & A | Q & A | | | G The Family Whistle | Legendre signing, Brigadoon |
| N | | | 12 Lost in Paris | | | | | | | b Sunday Seminar |
| 1 | 31 California Typewriter | 15 Pordenone Presents: Variety | Q & A | 13 Una | B A Fanatic Heart - Bob Geldof on WB Yeats | | TBA | | A Bright Lights | |
| 2 | Q & A | Q & A | 2 La La Land | | | 3 Fire at Sea | | 27 Men: A Love Story | Q & A | g Jenkins/Team Moonlight/Insdorf |
| 3 | | | | 1a Manchester by the Sea | | Q & A | 33 I Was Nineteen | Q & A | E Bernadette Lafont, and God Created the Free Woman | |
| 4 | 23 Wakefield | 20 Chasing Trane | | | 32 Snapshots: Eyes on the World | | | TBA | Q & A | h Tavernier/Rissient/McCarthy |
| 5 | | Q & A | 10 Things to Come | Q & A | Q & A | TBA | | | J Mifune: the Last Samurai | |
| 6 | Q & A | | Q & A | | | | 40 Calling Cards | TBA | Q & A | |
| 7 | 9 A Tribute to Pablo Larraín with Neruda | 17 Norman: The Moderate Rise and Tragic Fall of a New York Fixer | Q & A | 16 Bleed for This | C Jerry Lewis: The Man Behind the Clown | 4 Graduation | | | F Cool Cats | |
| 8 | | Q & A | 21 Into the Inferno | Q & A | Q & A | Q & A | | Q & A | Q & A | |
| 9 | | TBA | | | | | 34 It Was the Month of May | TBA | B A Fanatic Heart - Bob Geldof on WB Yeats | 26 The Ivory Game |
| 10 | 19 Moonlight | | 18 Frantz | TBA | 30 Finding Oscar | TBA | | | | |
| 11 | | | | | Q & A | | | | | |
| 12 | | | | | | | | | | |
| 1 | | | | | | | | | | |

| 8 | Palm (P) [650 seats] | Galaxy (G) [500 seats] | Chuck Jones' Cinema (C) [500 seats] | Werner Herzog Theatre(H) [650 seats] | Sheridan Opera House (S) [230 seats] | Nugget Theatre (N) [165 seats] | Masons Hall Cinema (M) [150 seats] | Le Pierre (L) [140 seats] | Backlot (B) [50 seats] | Elks Park & Elsewhere (O) | 8 |
|----|---|---------------------------|--|--|---|-----------------------------------|---------------------------------------|----------------------------------|---------------------------|---------------------------|----|
| 9 | 17 | 23 | 9 | 19 | TBA | 6 | 37 | 24 | TBA | | 9 |
| 10 | Norman: The Moderate Rise and Tragic Fall of a New York Fixer | Wakefield | A Tribute to Pablo Larrain with Neruda | Moonlight | | Maudie | Les Enfants Terribles | My Journey Through French Cinema | | | 10 |
| 11 | | | | | | | | | | | 11 |
| N | | | |  Labor Day Picnic | | | | | | | N |
| 1 | | 9a | | 4 | | | | | | C | 1 |
| 2 | TBA | Neruda | 16 | Graduation | | | | | | i | 2 |
| 3 | | | Bleed For This | | | | | | | Hansen-Love/Huppert | 3 |
| 4 | | TBA | | | | | | | | | 4 |
| 5 | | | 22 | | | | | | | | 5 |
| 6 | | | Sully | | | | | | | | 6 |
| 7 | | | | | | | | | | | 7 |
| 8 | | | TBA | | | | | | | | 8 |
| 9 | | | | | | | | | | 🕒 | 9 |
| 10 | | | | | | | | | | 21 | 10 |
| 11 | | | | | | | | | | Into the Inferno | 11 |

The Rules

All Festival Passes are absolutely non-transferable.
 The saving of seats or places in line is not permitted.
 There is no seating after the performance begins.
 The theaters will be cleared after each performance.
 The use of cell phones, electronic recording or communication devices is not permitted in the theatres.

N/Sat 9:30AM Q&A

39 Student Prints

In its 23rd year, this program celebrates the best in student-produced work from around the world. *Curated and introduced by Gregory Nava, followed by a Q&A with the filmmakers.*



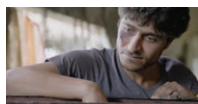
UN ÉTAT D'URGENCE (STATE OF EMERGENCY)* (d. Tarek Roehlinger, Germany, 2016, 12m, Filmakademie Baden-Württemberg) An unattended suitcase in a quiet Parisian street collapses the sanctuary of the ordinary.



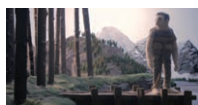
AND THE WHOLE SKY FIT IN THE DEAD COW'S EYE* (d. Francisca Alegria, Chile, 2016, 18m, Columbia University) After a family in rural Chile wakes up to a pile of dead cows, a strange visitor shows up unannounced.



TEAR OF THE PEONY* (d. Yuxi Li, U.S., 2016, 15m, Columbia University) Unrequited love bookended by a sword fight and a peony in bloom.



NOCTURNE IN BLACK* (d. Jimmy Keyrouz, Lebanon, 2016, 23m, Columbia University) Even in war-torn Syria, a piano trumps guns.



EDMOND (d. Nina Gantz, U.K., 2016, 9m, National Film and Television School) Intimacy issues? Cannibalize your way back to the womb.



ICEBOX* (d. Daniel Sawka, U.S., 2016, 27m, American Film Institute) A young boy, trapped between the U.S. border patrol and gang life in Honduras, struggles to control his destiny.

Total run time: 104m

*denotes filmmaker in person

Sponsored by Americas Film Conservancy

M/Sun 6:30PM Q&A

40 Calling Cards

Exceptional new works from promising filmmakers. *Curated and presented by Barry Jenkins, followed by a Q&A.*



RHONNA AND DONNA (d. Daina Oniunas-Pusić, 2016, U.K., 16m) A sisterly romp about having each other's back. And then some.



A COAT MADE DARK (d. Jack O'Shea, Ireland, 2015, 10m) Man's best friend has a nose for dark places.



LITTLE BULLETS* (d. Alphan Eseli, Turkey, 2016, 14m) A bedtime story.



FAIS LE MORT (d. William Laboury, France, 2016, 9m) When all else fails...play dead?



THE LAST LEATHERMAN OF THE VALE OF CASHMERE* (d. Greg Loser, U.S., 2016, 15m) In the northeast corner of Prospect Park, the last leatherman lives to tell the tale.



ASUNDER* (d. Nathalie Álvarez Mesén, Sweden, 2015, 18m) While on holiday with extended family, Linnea finds herself living a Nabokov kind of life.



4.1 MILES* (d. Daphne Matziaraki, U.S.-Greece, 2016, 22m) An unflinching look at the European migrant crisis as it unfolds on the open waters of the Aegean Sea.

Total run time: 104m

*denotes filmmaker in person

C/Fri 5:45PM Q&A

41 Great Expectations

A trio of exceptional takes on mystery genres that explore primal fears à la *The Twilight Zone*, each giving new meaning to being six feet under. *Curated and introduced by Barry Jenkins, followed by a Q&A.*



DIRT* (d. Darius Clark Monroe, U.S., 2016, 7m) A man, a shovel, a corpse in the trunk. But who is burying whom? An enigmatic tale of inescapable destiny.



THE GAMBLER (d. Karim Lakzadeh, Iran, 2015, 21m) An old man reluctantly helps a stranger on a snowy mountain road in a deliciously morbid lesson in risk and greed worthy of Maupassant.

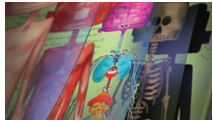


LE GOUFFRE (d. Vincent Le Port, France, 2016, 52m) A missing person at a deserted holiday camp sets the stage for a perfectly balanced story of almost unbearable tension, told with restraint and artistry.

Total run time: 80m

*denotes filmmaker in person

These short masterpieces play before feature films.



INNER WORKINGS* (d. Leo Matsuda, U.S., 2016, 6m) With a little heart and a splash of sea, our brain can dance free from its routine.

Precedes **2** LA LA LAND



ESTATE (d. Ronny Trocker, France/Belgium, 2016, 7m) Here is your better life, frozen in time.

Precedes **3** FIRE AT SEA



PLEIN ÉTÉ (d. Josselin Facon, France, 2016, 6m) On a warm summer's day, a mother becomes a woman.

Precedes **10** THINGS TO COME



GHOST CELL (d. Antoine Delacharley, France, 2016, 7m) Even in the pulses of a nervous system, we'll always have Paris.

Precedes **13** UNA

Student Programs

Student Symposium

Celebrating its 28th year, this program provides 50 graduate and undergraduate students with a weekend-long immersion in cinema. Participants watch films and discuss movies with Festival guests and Symposium faculty.

City Lights Project

Now in its 17th year, this program builds on the success of the Student Symposium, expanding the personal and professional horizons of 15 high school students and five teachers from three schools. City Lights participants experience the Festival through screenings and intensive discussions with Telluride's special guests.

University Seminars

University professors travel with students to the Festival each year to participate in special programming and to attend screenings throughout the weekend.

FilmLAB

Now in its sixth year, this highly successful master-class program for ten outstanding UCLA School of Theater, Film and Television graduate filmmaking students provides an exceptional itinerary and the opportunity to learn from world-renowned filmmakers in a workshop/lab setting, with partial support from Founding Sponsor Frank Marshall.

FilmSCHOLAR

With thanks to sponsors George and Pam Hamel, this program is designed to encourage a new generation of film writers. Created in conjunction with the University of Wisconsin, young film scholars and aspiring critics participate in a weekend-long immersion in cinema and have the opportunity to learn from some of the finest voices in the field.

Education Programs made possible in part by contributions from George & Pam Hamel and Participant Media.



Behind-the-scenes movies and portraits of artists, musicians and filmmakers. Located at Telluride's Wilkinson Library. *All screenings are free and open to the public on a first-come, first-served basis.*

B/Fri 8PM **Q&A** - B/Sun 9AM **Q&A**

D Beauties of the Night



During the 1970s and 80s, showgirls reigned over Mexico's bustling nightlife and movie screens, hailing in the "era of uncovering" that witnessed a wave of hugely successful sex comedies and musicals. Forty years later, filmmaker María José Cuevas tracks them down. The rollercoaster of fame, the passage of time, and life's share of tribulations sent each one on a different path. Older and wiser, the women are still dancing, this time to the beat of their own drum. They readily don their costumes and high heels to stomp through prejudices about age, sexuality and beauty, demonstrating the power of resilience, freedom, and reinvention. –MF (Mexico, 2016, 91m) *In person: María José Cuevas*

B/Sat 9AM **Q&A** - B/Sun 3PM **Q&A**

E Bernadette Lafont, and God Created the Free Woman



French actress Bernadette Lafont is best known for her collaborations with New Wave directors Truffaut, Rivette, Chabrol and her indelible performance in Jean Eustache's *THE MOTHER AND THE WHORE*. Less a muse of the Nouvelle Vague than someone who embodied its spirit, she emanated a vitality, independence, and a feisty sensuality that pushed the horizons for women onscreen and off-screen. "Freedom is not a given, you have to seize it," she claimed in an interview. Esther Hoffenberg uses clips from some of her 100+ films, and interviews, to celebrate her ebullient personality and illustrious career—her Protestant upbringing in Nîmes, her unfettered passion for acting (at 73 delivered she one of her most memorable roles as a drug-dealer granny in *PAULETTE*), and long-time championing of women's rights. –MF (France, 2016, 66m) *In person: Esther Hoffenberg*

B/Fri 6PM **Q&A** - B/Sat 9PM - B/Sun 6:45PM **Q&A**

F Cool Cats



When American jazz fell on hard times, several of the most distinguished players took academic jobs or joined bands. Or they packed up for Europe, where they were greeted as first-class artists and treated like first-class citizens. Countless performance films and recordings came out of Europe, especially Denmark, but

Janus Køster-Rasmussen's *COOL CATS* is something dramatically different: an intimate, even blunt, but loving portrait of two immortal tenor saxophonists, Ben Webster and Dexter Gordon. It's a film that makes jazz lovers cry with joy, much as (in one of the film's most unforgettable moments) Webster cries while crafting an ardent solo on "Old Folks"; and laugh in amazement, as when a Danish drummer describes how Gordon taught him to heat up his playing. The narrative—they transform Copenhagen as Copenhagen transforms them—is matched measure for measure by superb music. –GG (Denmark, 2016, 84m) *In person: Janus Køster-Rasmussen*

B/Fri 12:45PM - B/Sun 11AM

G The Family Whistle



Michele Salfi Russo's sometimes wistful and often humorous film mines the memories of many of the wildly talented array of musicians, artists, mechanical engineers, composers, actors and entrepreneurs that make up five generations of the Coppola clan as they trace their origins back to Bernalda, a hill town in the province of

Basilicata in southern Italy, from which Agostino Coppola set forth in 1904 to emigrate to America. But the long arm of memory cannot quite recapture Agostino's beloved Bernaldabella; Francis Coppola's uncles (Agostino's children) speak a broken, awkward version of the supple, pliable Italian their father gradually forgot. As Agostino becomes, over a lifetime, the revered patriarch of a clan, their identification with their distant roots inevitably and sadly fades away. (U.S.-Italy, 2016, 64m)

B/Sat 3:15PM Q&A

H Gulag



During a brief post-Perestroika period of Russian openness, prior to the full arrival of Putin-style nationalism, Angus Macqueen seized the moment and set off to investigate the Soviet-era gulags. His astonishing, epic and yet intimate portrait of Stalin's forced labor camps—in which millions toiled and perished—includes

remarkable testimony from survivors, camp wardens, KGB agents and informers. Macqueen contextualizes them using rare archival footage from Soviet propaganda feature films, which justified Stalin's violence against his own people as inevitable. Going beyond anything we've learned from Solzhenitsyn, GULAG serves both as an invaluable testament and an eerily prescient warning about the direction of modern Russia and, indeed, our own divided world. —MS (U.K., 2000, 190m) *In person: Angus Macqueen*

B/Fri 4PM Q&A - B/Sat 7PM Q&A

I I Called Him Morgan



On a snowbound Saturday night in February, 1972, a 46-year-old woman entered a New York jazz club, pulled a gun from her handbag, and killed the headliner—the great trumpet virtuoso Lee Morgan, whose album *The Sidewinder* had been a defining jazz recording of the previous decade. He was 33 and the

loss was deeply felt, yet hardly anyone knew anything about the woman (his common-law wife), or the circumstances, even after she recorded an astonishingly candid testimony before her death 20 years ago. Kasper Collin's *I Called Him Morgan* accomplishes the impossible. It renders the story as a Greek tragedy, in which everyone not only has reasons, but spells them out: Morgan, his wife, and the "other woman," accompanied by a chorus of witnesses like Wayne Shorter and Bennie Maupin. This is one of the most unconventional, spellbinding music-related documentaries ever made. —GG (Sweden-U.S., 2016, 91m) *In Person: Kasper Collin*

B/Sat 11AM Q&A - B/Sun 4:45PM Q&A

J Mifune: The Last Samurai



Japanese actor Toshiro Mifune is synonymous with some of Japan's finest cinema, including a long string of successful collaborations with Akira Kurosawa, among them RASHOMON, SEVEN SAMURAI and YOJIMBO. Steven Okazaki's documentary showcases the actor's remarkable skill, tracking Mifune through

his wartime experiences to his early acting work, the rise of his stardom at Toho Studios and his eventual falling out with Kurosawa. Loaded with bountiful clips demonstrating Mifune's talents, MIFUNE captures both the greatness of the actor's work with Kurosawa and his powerful turns in commanding works such as THE SAMURAI TRILOGY and his late-period television movies. Interviews with Steven Spielberg, Martin Scorsese and others dissect Mifune's dynamic screen presence, making a convincing case that, as one interviewee notes, Mifune "reinvented the modern movie hero." —EK (U.S., 2015, 80m) *In person: Steven Okazaki*

Festival Daily Drawing

GRAND PRIZE

Surrounded by stunning water and city views, **Mandarin Oriental, Miami** brings the essence of modern five-star luxury to the private enclave of vibrant Brickell Key. The lucky grand prize winner will enjoy a relaxing two-night getaway in an elegant and spacious junior suite, plus daily breakfast at the waterfront restaurant La Mar by Gaston Acurio. The recipient will indulge in a taste of Asian serenity, with a private beach, high-energy dining and an exotic spa at this urban oasis in sun-kissed Miami. Round-trip, first-class airfare compliments of **Delta Air Lines**.

DAILY PRIZES

- Enhance your smart home with an **Airmega** air purifier.
- Travel in style with the Away Carry-On from **Away**.
- Experience the luxury of a Begg & Co. 100% Scottish cashmere Wispy weight scarf donated by **CashmereRED**.
- **Delta Air Lines** offers three prizes: A one-year Sky Club membership, a \$1,000 travel voucher, and a pair of round trip first-class tickets to Mexico.
- Go retro-futuristic in full fashion with the wireless **Gramovox Bluetooth Gramophone 2.0**.
- Texture makes **House of Borel's** GGB Bag a standout piece of luxury.
- The **P.MAI** Valletta backpack combines luxury and utility into the perfect bag for life on the go.
- The RadRover by **Rad Power Bikes** is the ultimate all-purpose electric bike that looks like a bike but feels like a jet.
- Arrest your anxiety or boost your energy levels with the scientifically backed **Thync** wearable digital device.

Enter your name at the Brigadoon Information Desk.

Enter everyday to win on Monday: the Mandarin Oriental Hotel Grand Prize with first-class airfare provided by Delta Air Lines

Enter Friday to win the Delta Air Lines Sky Club membership, the Away Carry-On, the Begg & Co. Scarf or the Airmega air purifier.

Enter Saturday to win the Delta Air Lines \$1,000 travel voucher, the Gramovox Gramophone, the House of Borel GGB Bag, or the P.MAI backpack.

Enter Sunday to win the Delta Air Lines First Class tickets to Mexico, the Rad Power Bike or the Thync digital device.

Noon Seminars

Sponsored by The Academy of Motion Picture Arts and Sciences

Festival guests gather to discuss cinema, art and life. Moderated by Annette Insdorf. *Saturday and Sunday panels are free and open to the public; Monday panel is open to all Festival passholders. Participants will be announced the prior evening.*

- a** “A sense of place”: What does *home* mean in movies of 2016?
Saturday, Noon, Elks Park
- b** How do the films of 2016 redefine the American hero?
Sunday, Noon, Elks Park
- c** Word, musical note, or image? Are today’s films still anchored primarily in screenplays?
Monday, Noon, Town Park

Conversations

Sponsored by Universal Studios

County Courthouse, main street, unless otherwise noted

Join an intimate dialogue about the movies and whatever else is on the minds of the Festival’s guests.

- d** Volker Schlöndorff and Michael Barker
Saturday 10AM
- e** Kenneth Lonergan and Laura Linney
Saturday 4PM
- f** Errol Morris, Werner Herzog, Gianfranco Rosi and Orlando von Einsiedel
Abel Gance Open Air Cinema/
Sunday 10AM
- g** Barry Jenkins, the MOONLIGHT Team and Annette Insdorf
Abel Gance Open Air Cinema/
Sunday 2PM
- h** Bertrand Tavernier, Pierre Rissient and Todd McCarthy
Sunday 4PM
- i** Mia Hansen-Løve and Isabelle Huppert
Monday 1:30PM



Poster Signing at Brigadoon

Yann Legendre

Sunday 11AM

Yann has developed a devoted following both in the U.S. and Europe, making illustrations, designing books and furniture and creating iconic images, including the one you see on this year’s keepsake poster.

★ Opening Night Feed

Colorado Avenue/Friday 5:00PM–6:30PM

Glide on down to the party designed to launch the weekend with style. Dine on the most beautiful main street in the West, connect with new and old friends, enjoy meeting filmmakers and special guests, fill up on delicious food and absorb the early buzz.

For all passholders except Acme and Cinephile

★ The Eagle Huntress

Abel Gance Open Air Cinema/Friday 8:30PM



For centuries, Mongolian nomads have used helpers—pet eagles—as they’ve scratched out a hard existence in the forbiddingly cold Altai mountains. But the capturing and training of eagles, largely to assist in hunting foxes for their indispensable fur, had been the exclusive domain of men. Then, a father, with nowhere else to turn, entrusts a

daughter. We are the privileged viewers as Aisholpan, a smiling 13-year-old eagle huntress, captures a baby eagle, competes against 80 men in a regional eagle festival and journeys into the frozen mountains to bring back a fox. Cameraman Simon Niblett’s swooping crane moves and rapid tracking shots and director Otto Bell’s canny use of slow motion and unashamedly dramatic editing patterns make this an exceptionally entertaining female empowerment story from an entirely unexpected place. –LG (U.K.-Mongolia-U.S., 2016, 87m) *In person: Otto Bell, Aisholpan Nurgaiv*

★ Labor Day Picnic

Town Park/Monday 11AM–1PM

Join us at the world’s loveliest picnic area: Telluride’s Town Park. A hearty meal topped off with ice cream, our final Seminar and a chance to debate your new best friends about the favorites of the Festival.

For all passholders

★ Elsa Dorfman Gallery

The Gallery at Sheridan Opera House/Friday-Sunday, mostly open, occasionally shut
Free and open to the public

You will not believe your eyes! Ms. Dorfman’s phenomenal portraits—of people familiar to you and otherwise—are so big and beautiful that there is no way to fully appreciate them without visiting in person. Her 20x24 Polaroid camera itself has enough personality to star in a film; it, too, will be in person.

Pagnol Celebration

Werner Herzog Theatre/Friday 11AM–6:45PM

It is fast becoming a Telluride tradition: an epic afternoon of classic cinema, interspersed by world-class food. This year, watch a triple-feature of wonderful films written by Marcel Pagnol, and starring the irrepressible Raimu, and feast on treats fit for an afternoon in Provence. We guarantee: there is no better way to start your weekend.

Test Drive a Tesla

We are excited to announce that Tesla will be returning to the Telluride Film Festival to offer test drives in Model S and Model X. Get behind the wheel to experience exactly how Tesla has redefined vehicle engineering.

To request a Test Drive appointment click through to the Tesla event page via the TFF mobile app “Goodie Bag” page or speak to a Tesla Representative at the Brigadoon Hospitality Tent.



HQ

The Calculator: Sally Meeks **Calculator Support:** Lynn Beck **Administrative Assistant:** Paige Azarakhsh **Programming Associate:** Fiona Armour **Interns:** Johnny Hooper, Grace Mulqueeny, Nastassia Urnov **Coverage:** Amira Asurah, Jannette Bivona, Amalia Bradstreet, Joseph Dwyer, Kylee Harwick, Katelind Ikuma, Halley Lamberson, Athena Kalkopoulou, Elizabeth Kay, Bill Kinder, Cameron Molitor, Chloe Mallowney, O'Bryan Navarro, Lindsay Needles, Rob Richert, Daniel Rios, Diego Rodriguez, Samir Roy, Sarah Steinberg Heller, Gian Tabagon, Chao Xu **Emergency Management:** Dave Hutchinson, Marc McDonald **Pass Design & Production:** ADMAC Digital Imaging **Show Welcome Advance Team Head:** Marcia Greene **SWAT crew:** Nancy Craft, Tim Greene, Joel Kaufman, David Kuntz, Sue Lincoln, Michelle Maughn, Tiffany Osborne, Stacey Plunkett, Betsy Rowbottom **Programming Consultant:** Sarah Steinberg Heller **SuperStar:** Jack Brailsford **TBAs:** Jesse Dubus **TeamStars:** Steve Griffin, Mary Beth Mueller **Festival Poster Flags:** Janet Behrens Siebert (1-32); Mettje Swift, Banner Art Studio (33-43) **Communications:** 3 St R & D Production Services, Greg Carttar (Mother), Char Harner (Mother Superior), Rick Anderson **Festival Box Office Crew:** Amanda Bialon, Ariana Cuellar, Kayla Lucky, Grace Mulqueeny

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Press crew: Jenn Gittings, Richard Parkin **Photographers:** Ralph Barnie, Vivien Best, Pamela Gentile, Kevin Van Rensselaer **Video crew:** George Almanza, Fiona Armour, Chris Bagley, Rob Richert, Diego Rodriguez, Kim Shively **Sound:** Dean Rolley, Vicki Phelps **Website:** Bletchley **Mobile App:** Aloompa

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Chefs: Jim (Jimbo) Hamilton, Christopher Moore, Dave Perry, Skye C. Rodriguez **Clublot Team:** Bruce Rhodes

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Shipping Staff: Kelly Bancroft, George Christensen, Janina Ciezadlo, Bobby DeHerrera, Molly Smith, Esther White **Devo Activation Assistant:** Kyle Laursen **Devo Box Office:** Rebecca Belt **Devo Photography:** Krissy Blackband **FILMLab Assistant:** Ryan Gardner

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Symposium Coordinator: Austin Sipes **Student Symposium Faculty:** Howie Movshovitz, Linda Williams **City Lights Faculty:** Lynn Gershman, Amanda McQueen **City Lights Coordinator:** Zoe Movshovitz Ward **Student Services Manager:** Rob Rex **Education Team:** Susannah Faxon-Mills, Samantha Schwartz, Brian Tran **Student Travel Wizard:** Bill Kelly **Alumni Liaison:** Michael Rodriguez

EVENTS

Event Assistant: Brian Roedel **Event Coordinators:** Patti Duax, Stephannie Van Damme, Aaron Snyder **Bar Managers:** John Albertson, Rowena Andrews, Jose Violante **Head Dresser:** Emily Ballou **Dresser Assistant:** Carly Salter **Dressers:** Christy Adrienne, Caroline Moore, Vanessa Pia, Jacqui Power, Carly Salter **Flower Assistant:** Anna Dutch **Events Schlep:** Alex Tabling, Brett Roedel, Sarah Downs, William Murray **Events Team:** Bob Allyn, Stasia Allyn, Amanda Arnold, Molly Babcock, Neal Babcock, Tony Betz, Rachel Bowers, Chava Brandriss, Ellen Brody, Phillip Brogdon, Nancy Brunton, Rick Brunton, Betsy Burke, Valerie Bynum, Eric Curley, Duke Dean, Amy Duran, Elise Eberle, Ellen Esrick, Jerry Esrick, Lyn Faulkner, Nicole Favale, Pam Feinstein, Richard Feinstein, Rube Felicelli, David Fischetti, Anna Gayer, Chuck Goldstein, Lynne Goldstein, Steve Green, George Greenbank, Karen Haddy, Heidi Hafertepe, Maureen Hafertepe, Willow Hayden, Blair Hayes, Kelly Heikkila, Jamie Henschel, Ed Hoffman, Robin Hope, Jennifer Horal, Carol Hutchinson, Hawkeye Johnson, Don Jones, Donna Jones, Robin Jones, Margie Kaplan, Pip Kenworthy, Dodi Koenigsmark, Mariah Lancaster, Patrick Lacham, Katie MacKay, Cat Macloed, Graham Marshall, Grace McDowell, Kristin Metheny, Kathy Metzger, Nicki Newburger, Mary Beth O'Connor, Jordan Pennegor, Dana Richardson, Kay Roll, Teodora Shaleva, Maura Sweeny, Simona Terese, Norm Tourigny, Uttara Valluri, Camille Wang, Chris White, Doug White, Kelsey White, Shirley Wicevich, Estrella Woods

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Managers: **Assistant Production Manager:** Hayley Nenadal **Brigadoon Manager:** Josh Rathmell **CJC Co-Managers:** Kelsey Trottier, Chelsea McCracken **Galaxy Manager:** Karen Kurzbuch **Graphic Lab Manager:** Doug Moblely **Herzog Manager:** Joshua Daniel **IT Manager:** Hunt Worth **Lighting Designer:** John Stewart **Office Coordinator:** Nora Bernard **Palm & Le Pierre Manager:** Kyle Wavra **Rigging Coordinator:** Ian Manson **Rigging Manager:** Alison Hughes **Schlep Master:** Tim Territo

Crew:

Artists: Buff Hooper, Eli Burke-Simpson **Brigadoon Assistant:** Nicole Dube **Backlot set-up:** Amanda Baltzley **Carpenters:** Bill Lyons, Shaun Boyd, Tellef Hervold, Rodney Porche **Master Carpenter:** Hugo Garcia **Concessions Set-Up:** Max Gillies, Jamie Kroll **Concession Labor:** **Electrician "Sparks":** Phil Hayden **Electric Labor:** Laurel Robinson **Galaxy Assistant Managers:** Callie Lockhart, Vans Copple **Graphic Design Team:** Heather Baltzley, Suzan Beraza, Kilgore Turner **Graphic Lab Assistant Manager:** Takara Tatum **Graphics intern (Graphics dog):** Montana Gulbrand **Herzog Assistant Manager:** Shane Scott **Herzog Sound Technician:** Ricardo Velez **Herzog Sound Assistant:** Michael Edwards **IT Assistants:** April Bindock, Thanasis Kinais **IT Systems (Computer Dog):** Zachary Vencius **Labor:** Nick Kolachov **Lighting Techs:** Hugo Soto, Samuel Goodwin, Alexander Reshetniak **Palm & Le Pierre Assistant Managers:** Lane Scarberry, Derrick Dover **Production Design:** Meredith Lane **Production Apprentices (Vespucci Dogs):** Dan Callahan, Corey Buckley, Rachel Shirley, Sofia Alicaastro, Morgan Devlin, Gabriel Goldfaarb, Julian Cintron, Vladimir Kremenovic, Genoa Beiser, Matthew Cochrane, Alana Davis, Chandler Wigton, Logan Lanier **Riggers:** Josie Kovash, Joseph Lepp, Charles Miller, Kyle Fogarty, Morgan Williams, Matthew Gedwellas, Shaun Cleeton, Jeff Downs **Set Dresser:** Christianne Hedtke **Schlep Captains:** Jesse Hope, Bart Steck **Schlep Light Freight:** Anthony Doyle **Schlep Finder:** Bianca Darby-Maatteoda **Schlep Crew:** Dylan Boom, William Carrel, Max Ferris, Ryan Fitzpatrick, Dave Johnson, Arthur Mastangelo, Susana Faxon-Mills, Peter Temmen, Kimleigh Quillen, Steven Richica, Robert Rex, Dylan Schulgasser, Wesley Wood **Schlep Chair coordinator:** Dustin Hover **Storage and Retrieval Dispatcher:** Anthony Noceda **Shop Foreman:** Eric Nepsy **TSIB support:** Alexa Child, Tim Nicholson **Wastemaster Master:** Scott Raia **Assistant Wastemaster:** Elias Luna **Wastemaster Crew:** Leah Feingold, David Nepsy, June Nepsy, Ben Winding **Cookie Boy:** ? **Phantom:** Marcello Vespucci

TECH OPS

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Film Inspection: Casey Babb, Zachary Hall, Jeff Gabel, Jesse Palmer, Jeremy Spracklen

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Video Tech: William Alahouzou, Chas Phillips, Curt Rousse

Tech Sound: DJ Babb

Tech coordinator: Deborah Cutler

THEATER OPERATIONS

Associate MOTO: Gary Tucker

Mini MOTO: Emily Irion

Orchestra Wrangler: Dave Hutchinson

POS Coordinator: Natasha Hoover

POS Team: Steve Bessette, Kendal Hurst, A. Luisa Zamora

Concessions Manager: Sandy McLaughlin **Concessions Assistant Manager:** Bonnie Mackay, Gino Gioga

Shadow: Stephanie Warner **Delivery:** Dan Hanley, Adam Mosier, Meg Ocampo

Warehouse: Amy Allison, Kyle Koehler, Anita Langford **Ringmaster Wrangler:** Jason Silverman

ABEL GANCE OPEN AIR CINEMA
Manager: Laura Stewart **Assistant:** Samuel Lyons **Ringmaster:** Seth Berg
Abel Gance Team: Sherry Brieske, Adam Conner, Jennifer Knopp, Blair Pennington, Scott Upshur, Ross Vedder
Chief Projectionist: Aaron Ridenour

ABEL GANCE OPEN AIR CINEMA

Manager: Laura Stewart **Assistant:** Samuel Lyons **Ringmaster:** Seth Berg
Abel Gance Team: Sherry Brieske, Adam Conner, Jennifer Knopp, Blair Pennington, Scott Upshur, Ross Vedder
Chief Projectionist: Aaron Ridenour

BACKLOT

Manager: Tom Treanor **Assistant:** Lyndon Bray **Backlot Team:** Derrick Casto, Noah Dates, Kyle Dickinson, Nina Moog
Projectionist: Talia Kopecki

CHUCK JONES' CINEMA

Manager: Beth Krakower **Assistants:** Eric Bialas, Ben Lopez, Dorana Lopez, Bob Harner **Ringmaster:** Landon Zakheim **Chuck Jones' Cinema Team:** Dick Carter, Joe Coleman, Carol Dix, Lisa Eaton, Chuck Friedrichs, Bob Garber, Saul Hopper, Katie Jenkins, Candice Knudsen, Samantha Ladwig, JJ Levy, Ben Lopez, Bill Manning, Paul Ringdahl, Sally Ringdahl, Jackie Ritter, Janene Roberts, Stu Rohrer, Shashank Sama, Eric Vennemeyer, Anna Wishart, Jason Zavaleta
Chief Projectionist: Alex Fountain
Projectionists: Chris Simpson, Isaac Sherman, Alec Tisdale

Concessions: Head: David Cook
Assistant: Marilyn Evans, Gwen Mitchell **Concessions Team:** Tess Arbogast, Lynn Cranford, Suzanne Dyer Wise, Stephanie Mancini, Lorenzo Mitchell, Sharon Sharp, Loy White

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Ringmaster: David Wilson **Galaxy Team:** Pattie Adler, LinaJean Armstrong, Mark Armstrong, Brenda Berliner, Ronald Borrego, Jill Brooke, Julie (Jules) Chalhoub, Carol Connolly, Tola Emiola, Aileen Fowler, Ashley Golden, Tracy Greever-Rice, Martine Habib, Catha Hays, Sam Krump-Johnson, Meredith Mantik, Marjorie McGlamery, John Peterson, Glenn Rice, Emily Searles, Kyle Smith, Ann Marie Swan, Annie Tadvick
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Projectionists: Travis Bird, Matthew Colleran, Matt Jones
Concessions: Inside: Head: Waydell Walker **Inside Assistant:** Ronald L. Dryden, George Forth **Inside Team:** David Brankley, Collette Hollinhead, Naropa Sabine, Lisa Schaffer **Outside: Head:** Tomas Jonsson **Assistants:** Rebecca Leon, Matthew Kennington
Outside Team: Melissa Kennington, Julia Ann Ferguson, John Finegan, Jenny Lewis, Tim Lewis, Kaelin Probeck, Sarah Riling, Kiko Sweeney, Shelley Woll

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Manager: Bill Thorness **Assistants:** Gary Guerriero, Jordan Hobbs, AJ Fox, Jeff York **Ringmaster:** Jeff Middents **Masons Team:** Nancy Anderson, Claire Garrison, Allyn Hart, Malin Kan, Malin Kan, Adam Lipman, Kate McMains, Jerry Oyama, Nicola Payne, Patricia Pringle, Katharine Romefelt, Alina Sinetos, Quang Tran
Chief Projectionist: Brandon Theige
Projectionists: Chris Bredenberg, Kelly Youngstrom, Modestina Weeden

NUGGET THEATRE

Manager: Andy Brodie **Assistants:** Jennifer Erickson, Jennifer Neveau, Uriah Lovelycolors **Ringmaster:** Ashley Boling **Nugget Team:** Nanci Brown, Daniela Corona, Ivy Fife, Gilles Geary, Patrick Graham, Sue Heilbronner, Frank Hensen, Ruth Hensen, Joseph Kahler, Alex Langstaff, Alex

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After The Film Festival Projectionists: Luci Reeve
Concessions: Head: Peter Lundeen
Assistant: Irwin Witzel **Concessions Team:** Vicki Eidsmo, Lisa Eidsimo, Mercury Roberts **After The Film Festival Head:** Luci Reeve

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Le Pierre Team: Penny Bergman, Lindsay Burns, Kate Chamuris, Nan Kitchen, Alexis Klein, Jeffrey Koenigsberg, Susan Orshan, Adam Rottler
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Chief Projectionist: Ryan Gardner Smith
Projectionists: Layton Hebert, Matt Pire, Steve Ruffin
Concessions: Head: Christina Meilander **Assistants:** John Campbell, Will Garcia, Greta Hagen-Richardson, Rachael Oftedal, Catherine O'Rourke
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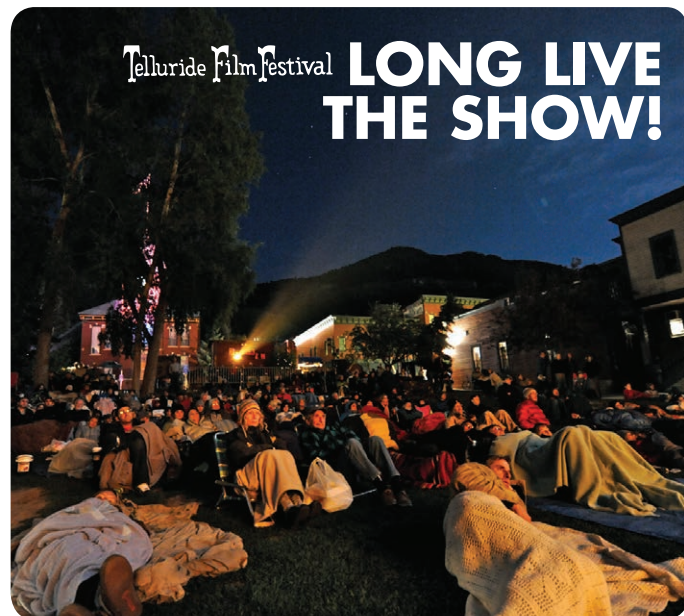
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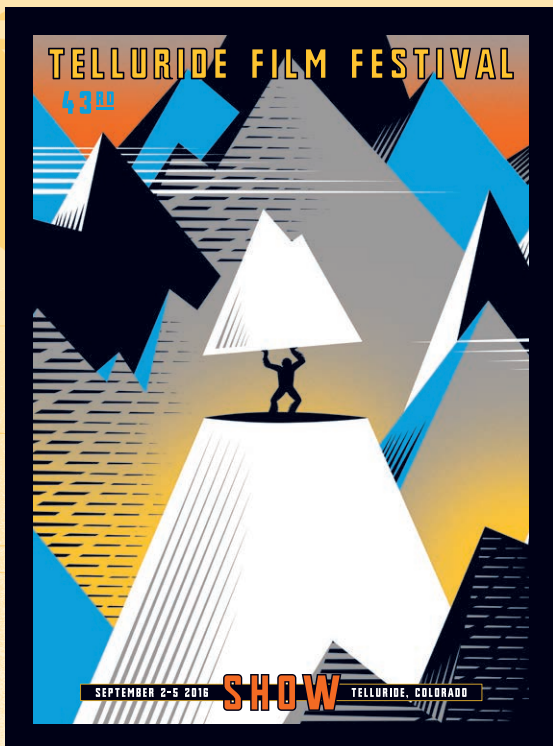
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Telluride Film Festival

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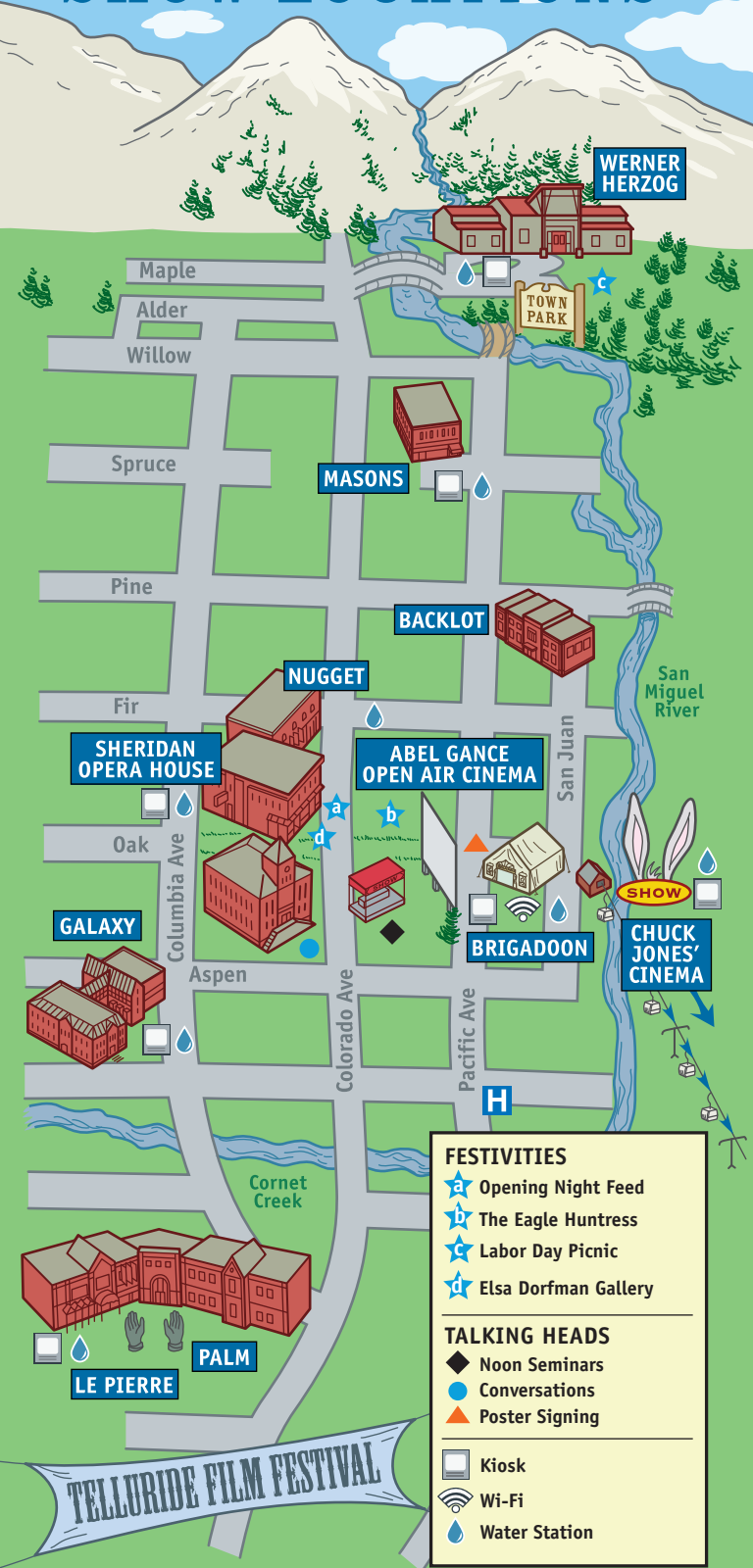
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